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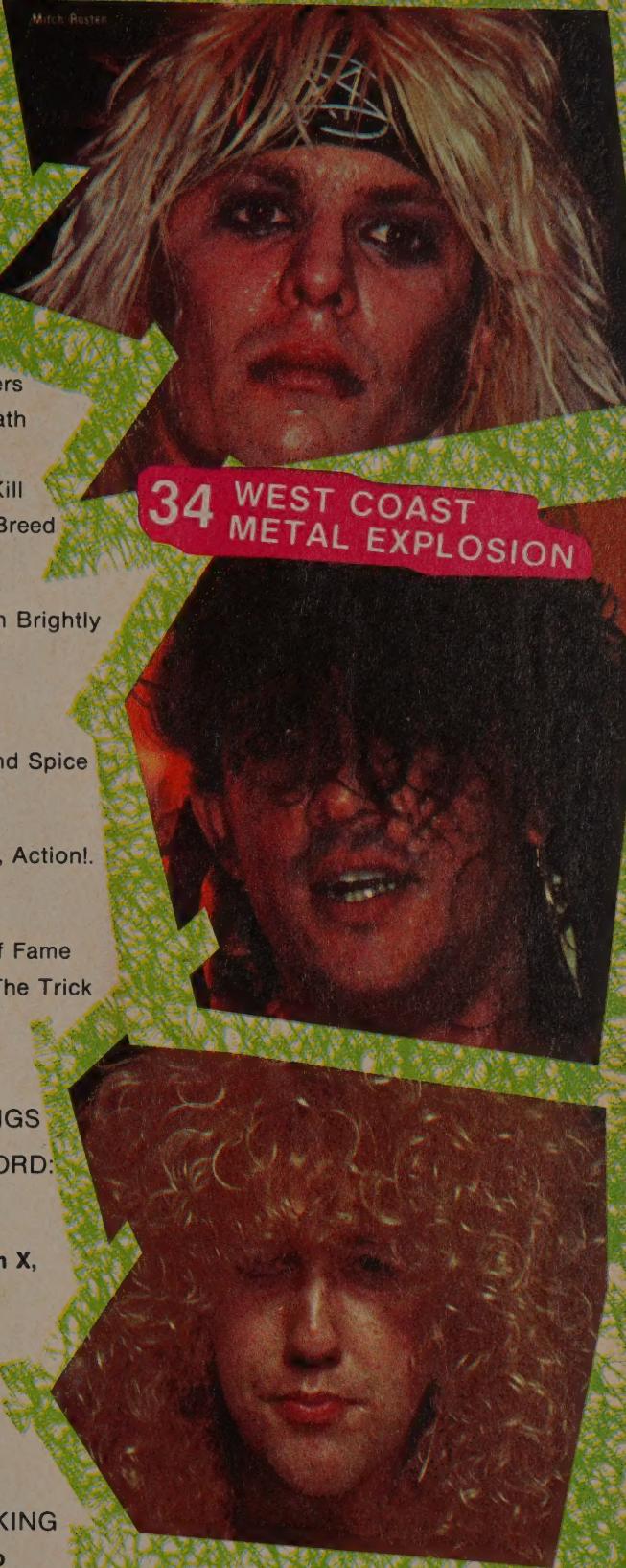
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KISS call of the wild

by Dan Hedges

"I want everything," Gene Simmons says simply, forking down some rancid looking macaroni salad at New York's Media Sound. "It's too bad that people have a limited concept as to what you should or shouldn't do."

The famed musician/bon vivant/raconteur — taking a break from producing the debut album for the band Keel during a break in Kiss' *Animalize* world tour, is referring to the critical smirks that initially greeted news of his acting debut as the odious Charles Luther in the Michael "Coma" Crichton-directed film *Runaway*.

"People think, 'Well, you're a musician,' so that's what you'll be for life," he says. "But I never wanted to be just that. I like to produce and write for other people. I want to act, write screenplays, write a book ... anything you can conceive of. Who knows, I may want to take up the martial arts. And I'll be good at it because I'll go and study and find out how to do the right thing. You can do anything if you really want to. If another human being is doing it, you can do it too. You may not run the fastest mile in the world, but you can run the mile."

Paul Stanley: He produced the band's latest album, *Animalize*.



Mark Weiss

When it comes to Kiss, Simmons has kept at it longer than even their early supporters could have hoped. While many critics predicted that *Kiss* (released in '74) would be Simmons and company's first and last assault on the nation's eardrums, the bassist's inborn drive, car dealer's business savvy, and taste for on-the-road revelry are considered main reasons why *Kiss* is still afloat 10 years down the line.

"No," he says, holding up a cautionary finger. "It's the *fans* that have kept *Kiss* afloat. True, ultimately it had to do with the fact that you don't want to leave the party as long as it's fun. The existence of a group has as much to do with how the band *feels* as to how the fans treat that band. But if there's a story about *Kiss* it's a story about fans."

To illustrate his point, Simmons hauls out a letter from a fan — one who virtually hails *Kiss* (and singles out the bassist) as the greatest thing since white bread, fast food, and the invention of the universe as we know it. As evidenced by a snapshot, the kid has turned his suburban bedroom into a veritable *Kiss* shrine. Obviously, he lived for the band 24 hours a day — something Simmons has come across in his travels many times over the years, but claims he dare not take for granted.

"You have to work at keeping up with your fans, with what's new," he explains. "That doesn't mean you have to start wearing fashion-conscious clothes and start playing synthesizers. But metal is progressing. Unless you progress with it, you wind up dated. You can be influenced by Jimmy Page, but if you sound like Jimmy Page, it's dated. What's going on today is second, third, and fourth generation Pageisms through the eyes and ears of people like Eddie Van Halen."

"Unless you keep your eyes and ears open, you wind up being caricatures of yourself — which was ultimately why we took the makeup off. You must move with the times. That doesn't mean doing reggae or country and western, but within the framework of the music you do. By staying true to your own music, you should continually try and update it and make it fresh. It should be as if you're putting out the first record every time. Like everyone counts."

The 19th *Kiss* album, *Animalize*, marks a couple of firsts. Early this year, guitarist Vinnie Vincent (who'd replaced original axeman Ace Frehley two years earlier) split from the ranks due to the standard, all-purpose "musical difference." Mark St. John — a guitarist playing in local club bands around his native Anaheim, California — was given the golden opportunity to audition for the open parking space. He quickly slotted into the revamped lineup of Simmons, Paul Stanley, and drummer Eric Carr (who replaced Peter Criss five years ago) just in time to start work on *Animalize*, the followup '83's *Lick It Up*.

Meanwhile, Simmons had gotten the call from Hollywood to co-star in *Runaway* — an offer too good to refuse. His budding movie career meant that part of his time and attention had to be diverted from the album sessions. As a result, Paul Stanley cops credit for the first time as sole producer — having planned the new album, supervised the sessions, and decided on the final mix in Simmons' absence.

Gene Simmons



Mark Weiss

The bassist reckons the arrangement worked out fine. "Paul and I are soul mates," he says. "We're Siamese twins in the sense that one knows what the other's doing. Or would do. Paul knows what I like."

But all this 'Kiss Unmasked' business is something that Simmons still seems to be getting used to. After working behind his Demon persona for so many years — tongue dripping blood, spitting fire and all — he admits it's still a little like walking out on stage without clothes on.

"It's not ... strange," he says. "But it's cold water in your face. It's a dose of reality. Sooner or later, a caterpillar's got to shed its skin and move on. The blood's gone. I'm not sure I'll be doing the fire-breathing. If you let any of those things go on for too long, they wind up being the attraction, not you. The crowds want to see the tricks."

Naturally, there was a segment of the mid-'70s Kiss Army, attracted by the theatrics, who've been put off by the recent change. Simmons still spots people at the gigs who've been there from the start, but admits that fans "have come and gone. Some of the real hard-core metal fans lost interest around 1980. And rightfully so, because the band started to veer. Some of those records from '80 to '82 were pandering to outside interests.

"There's too much good stuff out there just waiting, saying, 'Gene take a look at me.' "

Australia would say, 'Put out a ballad.' So we put out a ballad. We were playing the game."

Does he regret it?

"Yeah. But you live and you learn. You should always stick true to your beliefs and what you want to do. You can sense as soon as you get up on stage and start singing / *Was Made For Loving You* that it's not real. It may be interesting to do in the studio as a musical experiment, but your blood doesn't pump when you do it live. And I've got to get off on it as much as anybody else."

Question is, has the unveiling of the new Kiss marked the emergence of a new Gene Simmons? With the likes of Cher, Diana Ross,

and former playmate of the year Shannon Tweed scribbled in his little black book, not to mention his aesthetic interest in photography of the Polaroid variety, Simmons has been playing the Dating Game for a long time. It's a safe bet that his relatives still pray for a miracle. But he rates the chances of his ever ceasing his nocturnal prowling "as like saying, 'How far away is eternity?' I also don't think it would be fair to 'my wife.' There's too much good stuff out there just waiting, saying, 'Gene ... come look at me ...'

"But ultimately, the most fun is to get up on stage and kick some butt. That's the best." Simmons grins slyly. □

Neil Zlozower



Kiss (left to right): Eric Carr, Gene Simmons, Paul Stanley, Mark St. John.

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We Read Your Mail



Y&T: One of the nation's top metal attractions.

We buy your magazine all the time. It's great, but you need to cut down on some of the Def Leppard and Ozzy Osbourne stuff until they do something new. Give the newer bands some more space, like Ratt, Fastway and Whitesnake. Also, there's a band touring with Judas Priest called Kick Axe. We saw them in July and they kicked axe! Hope to see some articles on them in the future.

Viva & Amy
Tulsa, OK

Thanks for the article on Y&T in the October issue. That was the first article I've seen on them in a national magazine. You're right in your article about the West Coast and Texas as the only places where they are established. I'm in the army and I haven't met anybody from the East who's even heard of them. I've been a fan since the first *Yesterday And Today* album. I've seen them more times in the Bay Area than most of your readers will ever see them. Listen to their albums. Soon they'll be on tour everywhere to

make believers out of all of you.

Pvt. Raymond Scheidler
Ft. Campbell, KY

I am a very big fan of Judas Priest, and I was wondering if you could tell me why former drummer Les Binks left the band? Is he still in the rock and roll business? What and how does he feel about the success of *Screaming For Vengeance* and *Defenders Of The Faith*?

Bekki Downie
Louisa, VA



Kick Axe: They kick axe in concert.

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Saxon's Biff Byford: Is there a feud brewing between him and Ronnie James Dio?

Recently Ronnie James Dio said that Saxon wasn't doing anything new with heavy metal. Saxon is doing one thing that Ronnie James is not; they're writing great songs.

A Saxon Fan
Roanoke, VA

I recently met all of the members of Alcatrazz at a record store just before a concert in Chicago. I must tell you, they are a super bunch of guys. Jimmy Waldo is great, Gary Shea is one of the funniest guys I've ever met and Graham Bonnet takes the cake. He is the greatest. I must say, he's just so, pardon the expression, "down to earth." Oh well, what can I say. Oh, the drummer, he's a jerk.

Ruth Held
Graham Bonnet's #1 fan
Berwyn, IL

I have been a devoted heavy metal fan for quite a few years now. I used to live in Colorado where I could get more than my share of good concerts. Well, my parents moved me to Great Falls, Montana. I am quite disappointed because people tell me there is approximately one rock concert here every two years. I was wondering if you knew of any groups that might come to this hick town. There are quite a few HM fans here. All of them can't wait until bands like Crue, Saxon, Judas Priest and Aerosmith finally realize

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that people know how to rock in this part of the States also.

Dan Ward
Hicksville, U.S.A.

Hey dudes, when are you going to get your act together. Some of the best rock bands are right under your faces. Why don't you give credit where credit is due. Rock bands like Twisted Sister, Whitesnake and U2 are out there jamming their buns off for us rockers. Why don't you let the rock fans out there in heavy metal land in on these groups?

Coop the Rocker
The Hole in the Ground

I was just wondering if you could tell me how to get a *Hit Parader* T-shirt. I've seen Joe Elliott of Def Leppard wearing one, and I want one too. I really love your magazine and I'd like everyone to know it.

Lori Voithofer
Smithfield, PA

I want song lyrics from acts like Ozzy, Judas Priest, AC/DC, etc.

Donnie Meeks
Tracy City, TN

After I read your article on Rush (*One Step Ahead*) I nearly flipped! Do you know how lucky you are?! I would give anything to meet Rush—and I don't mean being thrown backstage with everyone and anyone else! Next time you meet Rush say hello for me — *Please!!*

Amanda Bonner
Lakewood, CO

Why don't you stop writing this bullshit about these so-called heavy metal bands such as Motley Crue, Quiet Riot and Def Leppard. These guys don't know the meaning of heavy metal. Start writing about groups like Exciter, Metallica, Anvil, Motorhead, Anthrax, Raven and Saxon, to name just a few. I'm only 14 years old, but I've seen the best and the worst of heavy metal, and Motley Crue, Quiet Riot and Def Leppard are definitely the worst. What really upset me was

that bands like Heavy Pettin' and Saxon had to open up for the goons in Motley Crue. Saxon is 100 times better than Motley Crue. So get it right and start writing about *real* heavy metal.

Keith Dziewinski
Brookfield, IL

This is to all the dipshits who complain that there's too much heavy metal in *Hit Parader*, and who think the Sex Pistols, the Clash, the Alarm and Hall and Oates, should be in here. This is a heavy metal magazine. Love it, or leave it alone.

HP's #1 fan
Knoxville, IA

Ross Marino



Billy Idol: Heavy metal or poseur pop?

I love your mag! It's just totally awesome. I mean the best!! You said in one of your issues that Billy Idol really wasn't heavy metal. Honey, he's heavy metal and everything else rolled into one "dreamy" body!!! I wish you would show more of him in each issue. Because, Billy is my Idol!!!!

Billy's #1 Fan
Leisa Griffin
Atlanta, GA

I read in a recent *Hit Parader* that some far out reader thinks Motley Crue is a crock of shit. As far as I'm concerned, he can continue to make love to his Michael Jackson posters. There are some things that should be done to make the world a better place to live. For one, Vince Neil should be elected President of the U.S.A. The United States of America should be changed to the United States of Motley Crue.

Shaun Malo
Red Deer, Alberta, Canada

I would like to know why so many people are so obsessed with groups like Duran Duran, Culture Club, the Thompson Twins and Def Leppard. Don't they know that groups like Judas Priest, Iron Maiden and the Scorpions are here to rule the world? It's time that us metalheads unite

to spread the news that heavy metal is here to stay!

The Sentinel
Denham Springs, LA

I read a Scorpions interview in a Mexican magazine called *Sonido* (Sound) when they came to Mexico City. A guy asked them their opinion on Twisted Sister. The Scorpions answered that T.S. are like a circus, too much show and bad music, and when their fans grow up, they would realize they were deceived. I just don't understand what those idiots are up to; giving Twisted Sister a bad reputation? Hey Scorpions, I don't even like your music.

J.P.M. & R.L.F.
Mexico City, Mexico

Anyone who puts down Kiss has got to be shot! They are responsible for all these flashy stage shows, and helped out many bands, including Van Halen, AC/DC, Cheap Trick, Rush, Motley Crue, Judas Priest and Night Ranger. Even if you hate Kiss, you'd better thank them for all they have done. Respect your elders.

James Russell
Campbellsville, KY

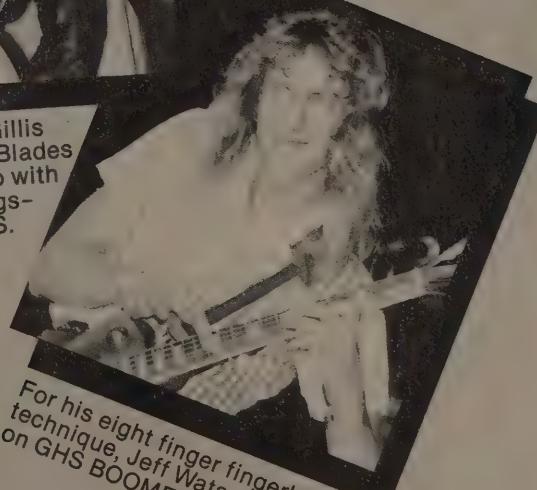
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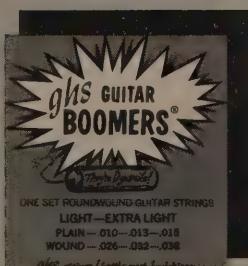
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Heavy metal happenings

by Andy Secher



Geoff Thomas

Judas Priest's Rob Halford: "Our new album will be out shortly."

Judas Priest have returned to Spain to begin work on their next metal masterpiece. When asked why the band travels to such a remote locale to record, vocalist Rob Halford responded, "Spain is a perfect place for us because it's beautiful, has wonderful recording facilities, and it's close enough to England so that we can make it home in a few hours if we want. We thought about recording this album someplace else, but when we started to consider possibilities, we knew we wanted to go back to Spain."

The arthritic condition which recently forced new Kiss guitarist Mark

St. John to miss the beginning of the band's fall European tour has now been totally cured. "It was unbelievable," St. John recalled. "My right wrist blew up to twice the normal size. I couldn't play guitar for weeks. You can imagine how I felt, after being given the opportunity to play with Kiss. I might have blown it. Thankfully they were able to have Bruce Kulik replace me for a few weeks until I got well."

In addition to touring the world in support of his recent album *The Last In Line*, Ronnie James Dio has been keeping himself extremely busy by producing a variety of L.A. area bands including Hellion and Rough Cutt. How does the diminutive belter find time for everything? "It's easy when you love what you're doing," he said. "I've always wanted to work with other bands, and my wife is also involved in management, so it was natural for me to work with those groups. I only hope



Ronnie James Dio: He's been busy producing a variety of L.A. metal acts.

that my assistance is of some benefit to them."

After remaining a virtual recluse for the better part of four years, former Led Zeppelin guitarist **Jimmy Page** has returned to the rock scene with a vengeance. In addition to his work on the recent *Honeydrippers* LP, Page has been spending extensive time in the studio with two pretty fair vocal talents — old Led Zep sidekick **Robert Plant** and former Bad Company front man **Paul Rodgers**. According to Heavy Metal Happenings' London snoop, Jack The Ripper, the partnerships could yield some interesting music in the near future. "Pagey has been working night and day on new music," Jack said. "He likes working with Robert again, but of course his heart is now with Paul in The Firm."

Ratt are currently in the studio putting the finishing touches on their eagerly anticipated new album. Did selling more than a million copies of *Out Of The Cellar* put a lot of extra pressure on the Ratt crew when it came to making their latest vinyl venture? "No way," answered ever-confident guitarist Robbin Crosby. "If you think the last album was good, wait until you hear this one. Now we know what the people want to hear, and we're going to give it to them."

Iron Maiden report that their current American tour has provided more thrills and chills than all their previous road trips combined. "This has been an absolutely incredible experience for us," bassist Steve Harris stated. "We've toured the States a number of times in the past, but the reception we're getting this time is better than we could have hoped for. It's like Maiden Mania has come to America."

It seems that **Krokus** have decided to make tour bassist Andy Tanas a permanent member of the band. "We'll probably wait until the end of the tour to decide exactly what we want to do with the group, but we're very happy with the way things have gone," guitarist Fernando von Arb stated. "We've come a long way in the last year with Andy and drummer Jeff Klaven in the band. I'd like to see how much farther we can go."

Letter of the Month.

Dear Andy,

I'm the guitarist in a new heavy metal band. We think our material is as good as anyone's, but we don't know how to get signed by a record company. We don't live in a media center like New York or Los Angeles, so we figure we'll never have any luck when it comes to getting a recording contract. I don't want to play in local clubs all my life. What can we do?

Tony Bensen
Erie, PA

Dear Tony,

Sometimes being located outside of a media center can be a big advantage to a band. Often record companies get very jaded with bands who have been playing right under their noses for a long time — just look at Twisted Sister in New York and Quiet Riot in L.A. If you think you've got what it takes to be a major label act, the best thing to do is make a demo tape of your best material. The tape doesn't have to be of perfect quality, but it shouldn't sound like it's been recorded at the bottom of a garbage can either. Once the tape is finished, send it to the record companies of your choice addressed "Attention A&R Department." I can't promise you a contract, but if you give it your best shot, maybe we'll be reading about you in the pages of *Hit Parader* in the near future.



Fastway's Fast Eddie Clarke (left) has been making enemies among fellow rockers.

Fastway's "Fast" Eddie Clarke has reportedly made a number of enemies among other rockers because of his fierce determination to make sure his band gets opening act assignments on the most prestigious tours. "He says nasty things about other groups behind their backs," a well known vocalist in a rival band said with more than a touch of anger. "That's just not playing cricket. If he doesn't think his band is good enough to stand on its own merit, he ought to give up and go home."

Loudness, one of Japan's finest heavy metal bands, will be doing an extensive American tour in the near future in support of their first Stateside album. The Oriental quartet play some of the tightest, hardest rocking music around, sparked by the incredible guitar stylings of Akira Takasaki, whose playing has been compared to Edward Van Halen's.

Heavy Metal Headscratcher

Give the names of the bands that Nikki Sixx and Vince Neil were in directly before they joined forces in Motley Crue.

ANSWER TO LAST MONTH'S SCRATCHER: When Quiet Riot was signed to their current recording contract they were performing under the name DuBrow. They didn't change their name to Quiet Riot until they had begun recording **Metal Health**.

Delays continue to haunt **Def Leppard** in their drive to finally complete their new album. The LP, which has already taken six months to write and record, has run into a number of mysterious problems including tape erasures and instrumental breakdowns which have put the Leps two months behind schedule. The album is ex-

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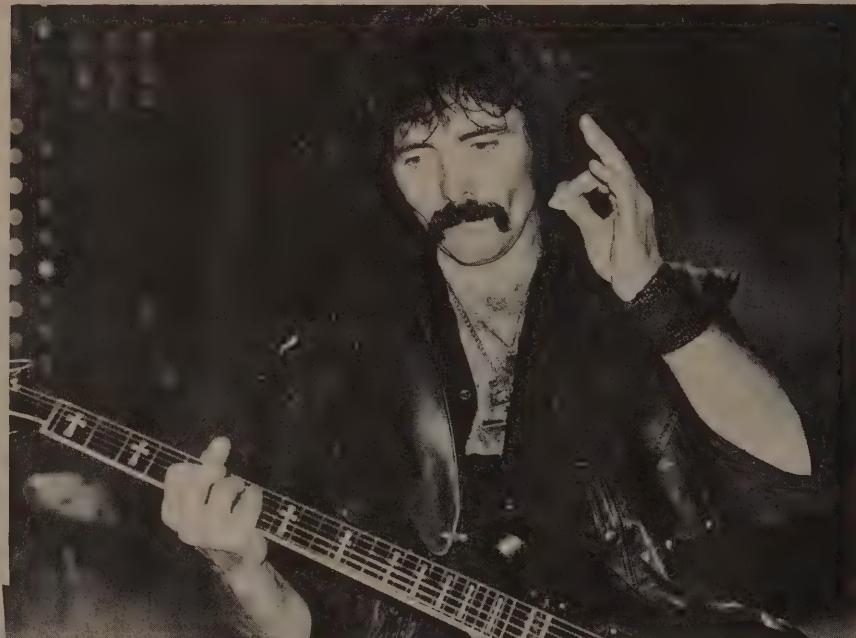


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Ross Marino



Tony Iommi is still in search of a new vocalist for Black Sabbath.

pected to be out by the beginning of spring.

Following the relatively disappointing performance of their latest LP, *Condition Critical*, the boys in **Quiet Riot** will waste little time before returning to the recording studio. Vocalist Kevin DuBrow promises that the band won't record another Slade song. "We've had enough of that," Kevin said. "I don't think we'll do any cover tunes on the next album. We have more than enough material of our own. It's about time people start recognizing our writing talents."

It seems that there are more problems ahead for **Black Sabbath**. While guitarist Tony Iommi offered only a terse "no comment" when asked about the band's new lineup, it seems that the group has attempted to lure UFO singer Phil Mogg into the band. Mogg, however, is busily at work with his reformed UFO and has so far resisted the Sabbath offers.

Keep those letters and photos coming. There's nothing I enjoy doing more than sitting around the pool at my palatial estate reading your letters. Send them to: Andy Secher c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418.

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Queensryche

West Coast Rockers
Seek Heavy Metal Crown.

power and the GLORY

by Andy Secher

"Queensryche is a very different kind of band," the group's vocalist Geoff Tate said with a gleam of conviction in his piercing green eyes. "We believe in every note we play. We're not necessarily looking to make hit singles or record platinum albums, we're only concerned with making the best music we can. I'm not saying that we don't want to be successful, but if and when success comes it will be very special for us because it will come on our own terms."

Tate in action. We don't listen to any other metal music.

Paul Martin/Photo Reserve

Queensryche are the rarest of musical groups. In a medium that is often controlled by predictability and convention, they are a band that bears the distinct mark of individuality. Utilizing the heavy metal form with a flair that instantly separates them from the denim and leather hoards, vocalist Tate, guitarists Chris

DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfeld have managed to prove that despite their limited experience, Queensryche is indeed a very different kind of rock and roll band.

"We've never allowed ourselves to be limited to traditional heavy metal ideas," DeGarmo said.

"We're very proud to be called a metal group, but that doesn't mean we have to play three chords and sing about the devil. Our name says a great deal about our musical attitude. It has a very regal sound to it, and so does our music. We take a lot of pride in every aspect of what we do; the lyrics, the instrumental work and the stage

show."

"One of the key reasons we're different is that we're from Seattle," Tate added. "When you're from L.A., for instance, you find that you're always in competition with the other groups on the scene. In Seattle there is no competition. We've been free to grow at our own speed without feeling the pressure of keeping up with a dozen other bands. We've never felt the need to be more outrageous than anybody else, or louder or crazier. All we've ever wanted to be is better."

As evidenced on the group's first full-length LP, *the Warning*, Queensryche perform with a power and precision that few other hard rock acts can match. Such tracks as *Take Hold Of The Flame* and *NM 156* show the group's ability to mix hard-hitting instrumental licks with instantly memorable hooks and vivid lyrical imagery. Recorded over a three month span in London with noted producer James Guthrie (best known for his work on Pink Floyd's *The Wall* and Judas Priest's *Hell Bent For Leather*), *the Warning* has quickly established Queensryche as America's premier exponent of British-style metal action.

"I'm not sure if you can say that all our influences are British," Tate explained. "But it's true that we used James Guthrie because of his past achievements. He's worked with a variety of bands and has helped create albums that have expanded musical horizons. While we don't listen to much heavy metal music, we've always been impressed by groups like Led Zeppelin and Pink Floyd because of their ability to continually evolve and change. That's what we hope to do as well."

"We don't want to ever leave the heavy metal field," Geoff quickly added, "but if you listen to *the Warning* you can see that there's a great deal of diversity. That's a key factor for us. Everyone in the band writes, and we each have a

"We've never allowed ourselves to be limited by traditional heavy metal ideas."

distinctive style, so there's no reason for us to ever fall into a predictable or repetitive trap."

While *the Warning* represents Queensryche's first long playing album, the group's recording history dates back to 1983 when the band's independently released four-song EP first brought them public attention. Despite the talent displayed on such tracks as *Queen Of The Reich* and *The Lady Wore Black*, the mere fact that the EP was released was a triumph of sorts for the band. Originally, the group had recorded the songs as a demo tape designed to lure record company attention. They brought the tape to Kim and Diana Harris, owners of Washington state's largest import record store, who upon hearing the band's potential agreed to manage Queensryche and release the songs on their own 206 Records label.

"When I think of how much time and effort went into recording *the Warning*, it's hard to consider the EP in the same league," Tate said. "The songs are good, but we recorded those numbers on our own in a little studio we knew. We never expected to have them released, but when Kim and Diana heard them, they thought there might be a market for an EP in Europe. They

paid for the pressing of about 10,000 copies, and the first pressing sold out. That's when EMI stepped in and signed us. They released the EP internationally with the exact same cover and without remixing anything, so we must have been doing something right."

With the EP's sales now surpassing 300,000 copies worldwide, Queensryche obviously were doing something right. In the wake of the EP's release, the band hit the tour trail, opening shows across the country for the likes of Quiet Riot, Dio and Twisted Sister. The tour dates had the added benefit of allowing the band to begin polishing material for *the Warning*. While playing previously unheard songs on a debut national tour is far from normal operating procedure for most hard rock bands, but for Queensryche this process allowed them to hone their new material to a cutting sharpness.

"We'd been playing many of the songs on the album for months," Tate said. "It was great for us, because we were able to see which ones were good and which ones needed work while we were in front of a live audience. By the time we went into the recording studio, we knew exactly what we wanted to do. It still took us three months to make the album, but that was because we wanted to make everything sound just the way we wanted it to. We're very demanding on ourselves, but we usually get the results we want. We went way over budget with this album, and we spent more time than the record company wanted, but they were very understanding. We told them good things are worth waiting for, and they understood. They realize that we're not the type of band that is off partying when we should be working," he added with an intense look. "We're determined to make Queensryche the best band in the world, and we're not about to let anyone or anything stand in our way." □



Queensryche (left to right): Chris DeGarmo, Michael Wilton, Geoff Tate, Eddie Jackson, Scott Rockenfeld.

KROKUS

alpine metal masters

Swiss Quintet Continue Their World Blitz.

by James Curtis

WHEN YOU'RE KROKUS, NOTHING IS EVER EASY. EVEN IF YOU HAVE A TOP 20 ALBUM AND A SOLDOUT WORLD TOUR, THERE ARE STILL PLENTY OF PEOPLE WHO REFUSE TO GIVE YOU ANY CREDIT — EXCEPT FOR BEING THE ROCK WORLD'S REAL LIFE SPINAL TAP. YES, MUCH LIKE COMEDIAN RODNEY DANGERFIELD, KROKUS IS A BAND THAT DON'T GET NO RESPECT.

"I don't understand why people keep picking on us," the group's blond guitarist Fernando von Arb said with a look of anguish. "We're playing some of the best hard rock music around, but people keep saying, 'Oh they sound like AC/DC,' or 'they play like Judas Priest.' If people give our music a good listen they'll see that there's a great deal more to us than sounding like other hard rock groups."

With the band's latest album, *the Blitz*, ranking as one of the most successful hard rock LPs of the year, it seems that most metal maven have taken Fernando's words to heart. They realize that on songs like *Midnite Maniac*, *Out To Lunch* and *Hot Stuff*, von Arb, vocalist Marc Storace, drummer Jeff Klaven, rhythm guitarist Mark Kohler and bassist Andy Tanas have created some of the most propulsive rock numbers in Krokus' six-album career. Even for the bandmembers, the success of *the Blitz* has given them a degree of self-respect they hadn't anticipated.

"We've always had a lot of confidence in ourselves," Storace said. "But when everyone in the press is always putting you down, it begins to affect your head. This time, the reaction was positive right from the start. Everybody from the fans to the executives at our record company have been behind us all the way."

The fact that Arista, the



Mark Weiss

Krokus (left to right): Mark Kohler, Marc Storace, Andy Tanas, Fernando von Arb, Jeff Klaven.

band's record company, has provided support for Krokus' most recent vinyl venture is a bit surprising in light of the band's attempt to leave the label earlier this year. For months stories circulated that the group had bolted from their contract with Arista Records to sign a lucrative deal with the Geffen label. In the end, the offer from Geffen was withdrawn, leaving the group only the option of returning to Arista — under somewhat confusing circumstances. While they prefer to dismiss the matter as merely "a

misperception," von Arb was willing to admit that the last year hasn't been very smooth for Krokus.

"The matter with the record label is just one of the problems we had to overcome in order to get *the Blitz* out," he said. "That whole situation got blown out of proportion. The truth is that we had been in touch with John Kalodner of Geffen Records, who's a genius when it comes to hard rock bands. We thought he could give us some advice about our career. People got wind of

our conversations and naturally assumed that we were about to sign with Geffen. That wasn't the truth.

"A more pressing problem for us was getting the band to sound the way we wanted it to," he added. "After we had finished our *Headhunter* tour last year we realized that Krokus wasn't as strong as it could be. The problem was with some of the people in the band. Chris von Rohr had been with the group since the very beginning, but the truth was that he couldn't play the bass very well. He

was limiting what we wanted to do. We decided to sack Chris and our drummer Steve Pace. We hired Jeff Klaven, who had been playing in a band called Cobra, which was formed by former Krokus member Mandy Meier. Then, for the recording of the **Blitz** I decided to play all the guitar parts myself, so we moved Mark Kohler over to the bass. It was a bit confusing, but the results were the best we had ever done, and that was the most important thing."

At the album's completion, the band decided to hire Andy Tanas (who had previously been in Black Oak Arkansas) and move Kohler back to his rhythm guitar position for touring purposes. While neither Storace or von Arb will state whether or not the band's present lineup will be a permanent aggregation, they both expressed the desire to stop the revolving door policy that has constituted the band's recent history.

"We'd definitely like to have the band stay as it is," Marc said. "We've all gotten along very well, and everybody's performing up to their capacity, which is something that wasn't always true in the past. We like having a good time on the road, but we know that this is our big chance in America, and we don't want anything to mess it up."

"There's nothing wrong with bringing new members into the band every now and then," von Arb explained. "It makes you think about how important the group really is. There's nobody who's more important for us to maintain our lineup for a while so people can become familiar with Krokus as individuals as well as just a band. We're a very special group that has a lot to say musically. We're not demons, and we're not devils — we're just a very talented rock and roll band."

Von Arb's insistence that Krokus has nothing to do with the satanic rock movement that is proliferating in heavy metal was quickly echoed by Storace. "I don't understand what singing about the devil has to do with rock and roll. I

see so many bands, like Motley Crue, who seem more interested in being outrageous than they are in making music. That's not the way it will ever be with Krokus."

Rather than concentrating on devilish drivel, the members of Krokus prefer to pursue their favorite lyrical topic — sex. While the band has toned down the blatant sexuality which reeked on such titles as *Smelly Nelly* and *Head-hunter*, on new cuts such as

Boys Nite Out and *Hot Stuff*, there's no denying that Krokus remain preoccupied with sex-oriented antics.

"We've been called sexist, but that's not really true," Storace said. "We respect women very highly, which you can hear if you listen to a song like *Our Love*. We've grown up a lot over the last few years, and our ability to express ourselves in songs has increased tremendously. You'll never see us doing

another *Smelly Nelly*."

"We try to fulfill male fantasies in our music, but we also want to appeal to as wide an audience as possible," Fernando added. "Hard rock has always been a predominantly male form of music, though Krokus' concerts have always managed to attract more women than just about any other metal band. That's why we try to present something for the women as well. We definitely do present every-

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thing from a male point of view, but there's no reason women can't relate to that. Obviously they are—which is why the tour has gone so well so far — both during and after the show."

Now that the initial leg of their American tour — which saw them serve as opening act for Sammy Hagar — has been completed, Krokus is on the prowl for bigger game. The boys from Switzerland are preparing their first-ever headlining tour of the

"I don't understand why people keep picking on us."

States, and they can barely contain their excitement about being bill toppers after so many years of playing second banana.

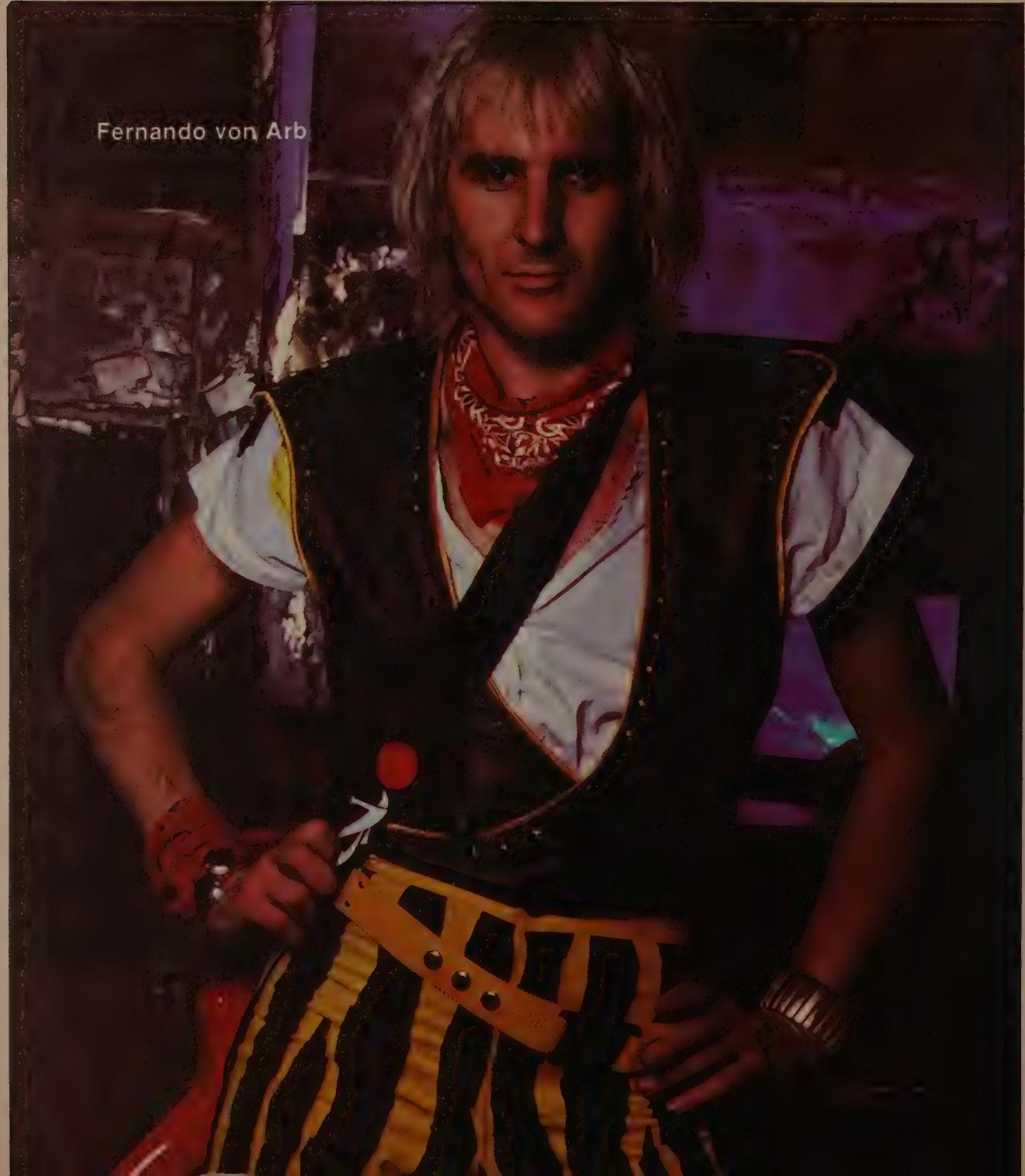
"This is what we've

dreamed about for years," von Arb stated. "We've played all across America so many times now, and we've always said, 'Hey, when we get the chance to

do our own tour, we're really going to pull out all the stops!' That's exactly what we're doing. We've invested a fortune into our stage set, but we think it's worth it. We want Krokus to be recognized as a great band, and the only way we can do it is by putting all our resources into the group. We have time to become rich later," he said with a smile. "Now all we want is to become famous." □

Mark Weiss

Fernando von Arb



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Blackfoot

on the warpath

Despite Problems, Florida Quartet Keep On Smiling.

by Andy Secher

Blackfoot are on the warpath again. Despite a career that has followed a roller-coaster pattern of peaks and valleys, this hard rocking Anglo-American quartet seem intent on recapturing the musical momentum that catapulted their album, *Strikes*, over the platinum plateau in 1979. Now, with the release of their latest album, *Vertical Smiles*, vocalist/guitarist Rick Medlocke, keyboardist Ken Hensley, drummer Jackson Spires and bassist Greg T. Walker proclaim that they're just as loud, raunchy and fun-loving as ever.

"Rock and roll is our way of life," Medlocke said with one of his typically sardonic grins. "We're not the type of group that's going to change a great deal from album to album. Our music is roots music. I learned about the blues on my daddy's knee, and that music will always be at the base of whatever this group does. We have updated our sound over the years, especially when we brought Ken into the band in 1983, but when somebody buys a Blackfoot album, they know what they're going to hear."

On such tracks as *A Legend Never Dies*, *Living In The Limelight* and their stirring cover of the old Tim Rose chestnut *Morning Dew*, Blackfoot have delivered another dose of southern style metal mayhem. While the band has been streamlined on *Vertical Smiles* with the departure of long-time guitarist Charlie Hargrett, Medlocke's multi-faceted skills still allow Blackfoot to pack a musical wallop that few other bands can match.

"We just needed to get our sound together," Rick said about Hargrett's absence. "We've worked as a two guitar band in the studio and on stage for a long time. It just wasn't working the way it should have. Both Charlie and I felt a little limited with what we could do in that set up. The decision to work as a four piece wasn't an easy one. But Ken is very capable of filling both rhythm and lead duties on guitar, and his keyboard work, of course, is brilliant.

"It took us a long time to get this album to sound the way we wanted it," he added. "In the past, we'd stay on the road for 10 months out of the year, take a month off to relax, then record everything in a couple of weeks before beginning rehearsals for the next tour. We realized that we had to put a little more time and thought into making albums. That's what we did with *Vertical Smiles*, and that's why I can honestly say it's the best album we've done."

With *Vertical Smiles* re-establishing Blackfoot's position as one of America's hardest rocking bands, the group is out to confirm their status as one of the country's hardest touring bands as well. Medlocke and the boys are currently in the midst of an eight month world tour which will see them traverse the States and



Blackfoot's Rick Medlocke: "Now it's time for us to enjoy the rewards of our hard work."

then set out to conquer Europe. According to Rick, it's still the only way for Blackfoot to conduct business.

"I've been living on the road for the last 10 years," he stated. "That's still where it all happens — where the music comes alive. I can't understand some of these new synthesizer bands

who call themselves rock and roll. They can't even tour. To me playing live in front of an audience is what rock and roll is all about. It's the blood, the sweat, the tears. And believe me, Blackfoot's seen all of that. Now it's our time to enjoy the rewards of our hard work." □

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HELIX

running wild

by Don Mueller

It had started out as a normal show for Helix. Thousands of fans packed the arena to cheer on this Canadian quintet as they cranked out their high energy heavy metal rockers. Then, unbeknownst to the band, a mysterious guitar-wielding figure jumped on stage to join them. At first the uninvited guest went unnoticed by both the band and the audience, but then the thin, shaggy-haired figure was recognized and a roof-raising cheer permeated the hall. Edward Van Halen had struck.

"That was quite a night," Helix's vocalist Brian Vollmer said with a gap-toothed smile. "We had no idea he was even in the building, let alone on stage with us. Eddie is obviously familiar with our music because he was playing along with us note for note. It was quite a compliment to us. When a talent like him shows a degree of respect for what we're doing, it makes all the years of hard work seem worthwhile."

Few bands on the rock scene have put in more years of hard work than Helix. It's taken Vollmer, guitarists Paul Hackman and Brent Doerner, drummer Greg Hinz and bassist Daryl

Gray nearly a decade of struggle to reach their present position as one of the hottest bands on the hard rock scene. With their album, *Walkin' The Razor's Edge* establishing Helix's credentials as hard rockers par excellence, no one can deny that the years of persistence have finally paid off.

"We're driven by our desire to be the best band in the world," Hackman explained. "We don't necessarily want to be the band that sells the most albums — although we obviously wouldn't complain if that happened — we want to be recognized as an honest band, a group that plays as hard as it can every night. We spend 300 days a year on the road, and that's the way it will be whether *Walkin' The Razor's Edge* sells 1,000 copies or 1 million copies. We believe hard work is its own reward, and if we keep playing as hard as we do, success will naturally come our way."

"We're a pretty simple bunch of guys," Vollmer added. "We don't have expensive tastes or costly habits. Our primary vice is playing rock and roll, and we believe that's a vice everyone should have. We don't have any attitude problems in this band, and we don't have any desire to be anything but what we are; a good old fashioned hard rock band."

Unlike many other hard rock bands, Helix has chosen to let their music speak for them

rather than rely on the eccentric costumes and exotic imagery which seem to be proliferating in today's metal world. Such instantly memorable tracks as their recent hit *Rock You*, show that as far as Helix is concerned, rock and roll is a form that will always come from the heart.

"I don't think we'd look too good with eye makeup on," Vollmer said with a laugh. "Singing about the devil isn't our thing either. So many bands today seem to have started playing rock and roll because it's the hot thing at the moment. You can tell the poseurs from the real bands very easily. There's no mistaking us for a bunch of poseurs. Hell, we couldn't pose if we had to. We only know one way of playing and that's all out; there's no halfway for Helix."

Vollmer's words were quickly echoed by Hackman. "When you've had to fight as hard as we have to make it, you have to love what you're doing. It wasn't long ago that we were selling our first album — which we pressed ourselves — from the stage after our shows. It's a tough way of doing it, but it gives you a dedication that you just can't have if you're given an easy road to the top. Then you can take everything for granted. Now that we've begun to taste a bit of success, it's only inspired us to keep working harder than ever." □

Canadian Metal Monsters Keep
Walkin' The Razor's Edge.



Helix: "There's no mistaking us for a bunch of poseurs."

HIT PARADER

OZZY OSBOURNE

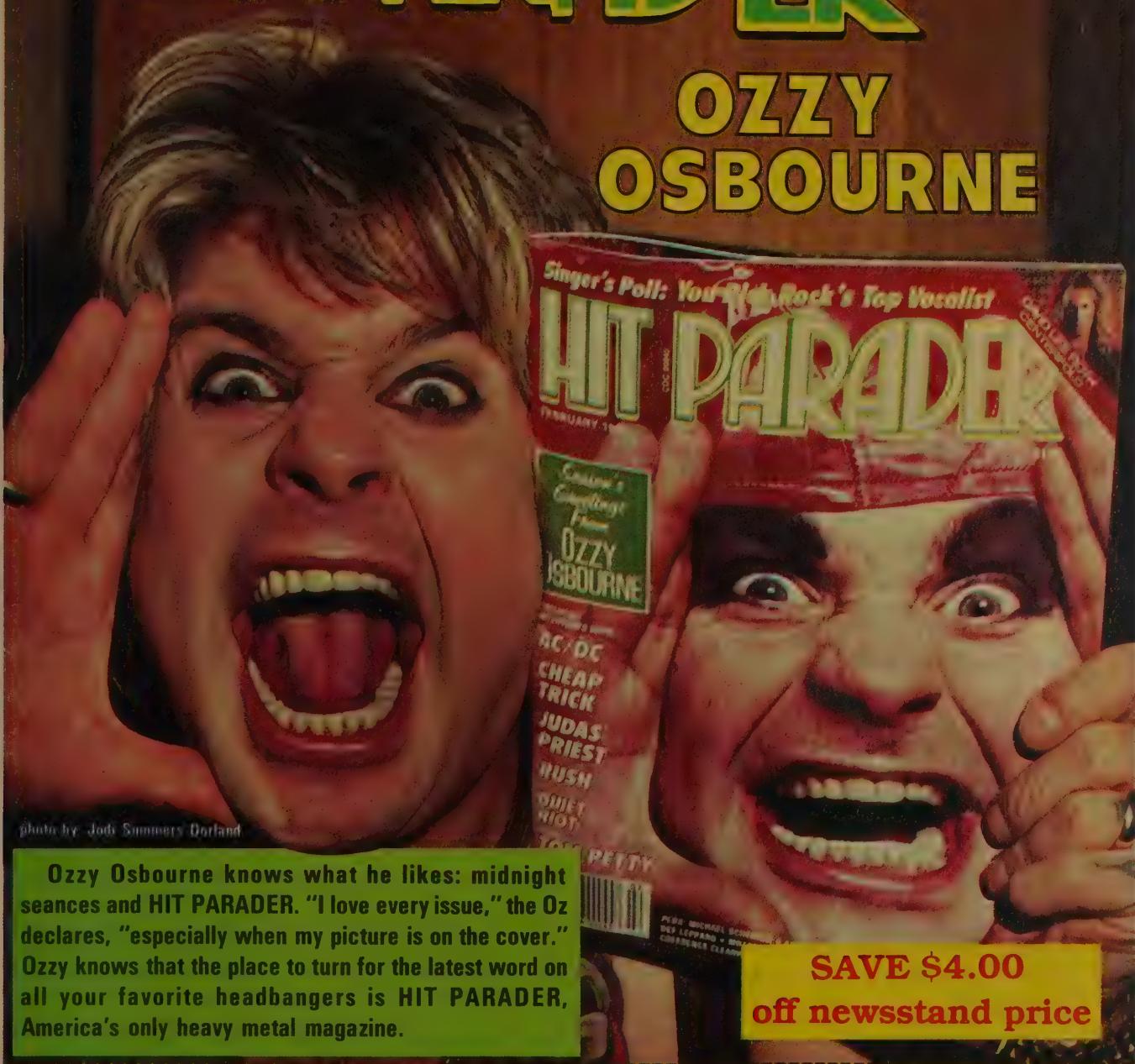


photo by Jodi Summers Dorland

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Iron Maiden

in for the kill

The Maiden Metal Machine Stake Their Claim To Rock Supremacy.

by Rob Andrews

To many fans, heavy metal seems to be an all-encompassing medium. Surely Judas Priest's Rob Halford would never dare take off his leathers — even in the shower. Undoubtedly, Angus Young's wife must share their bed with his guitar. That's what heavy metal is all about, right? Well, as much as metal performers love their music, they each have diversions that occupy many of their non-working hours. Take Steve Harris and Bruce Dickinson of Iron Maiden. Give Steve a few idle moments in the midst of a tour, and you're likely to see him organizing the band's roadies and crew into soccer teams. For Bruce, a few moments of relaxation may see him whipping out a pair of foils and challenging some unsuspecting soul to a fencing match. "Actually, there's only one rock personality I'd like to fence with," Dickinson said, "and that's David Lee Roth. It's nothing personal; he's a great guy and an incredible performer. It's just that he has an interest in swords as well, and we wouldn't mind a little friendly competition. We were supposed to have a match on MTV a few months back, but things didn't work out. We'll cross paths in the future, I'm sure."

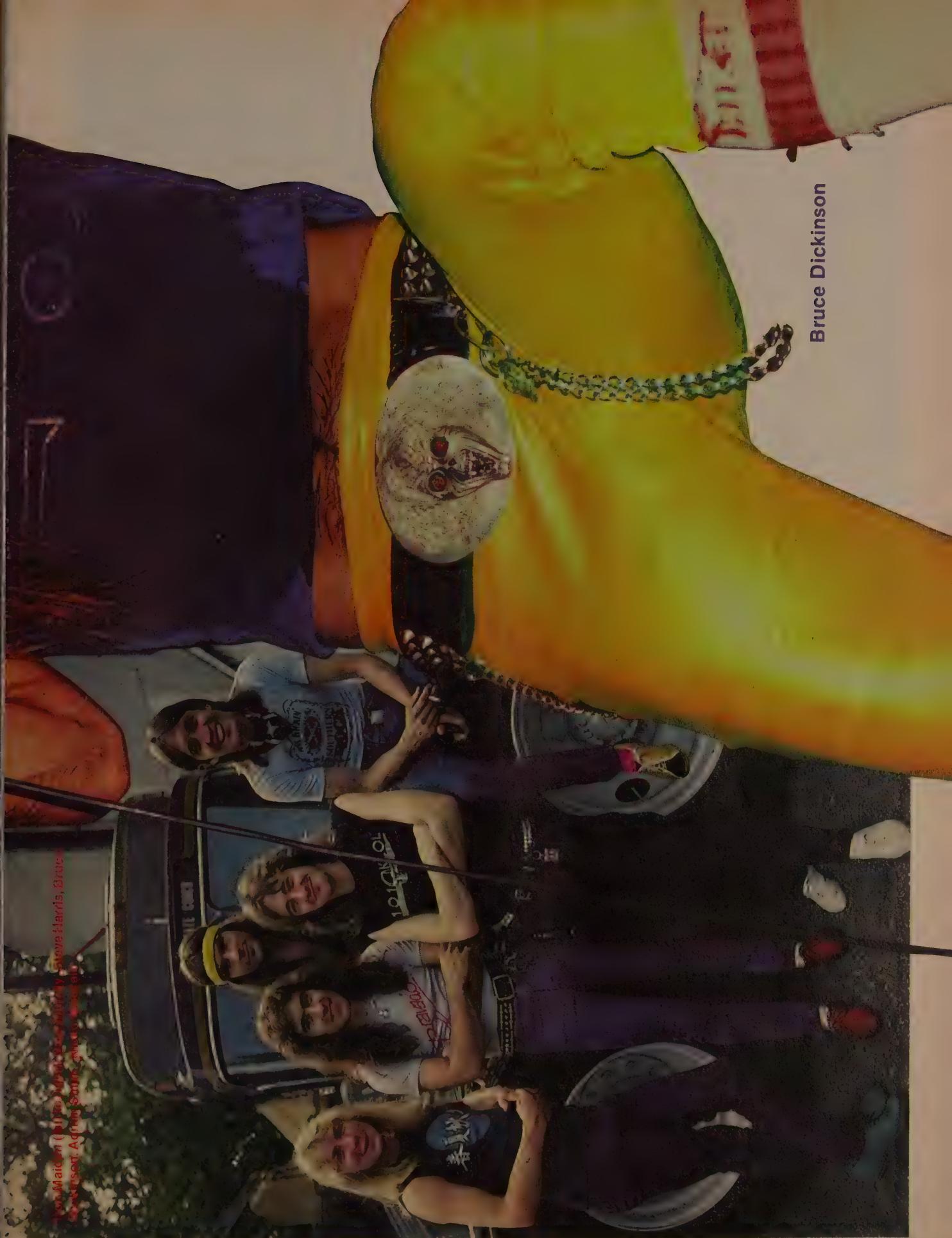
"Fencing is the most amazing sport in the world, as far as I'm concerned," he added. "Most other sports have participants who are motivated by money. There's no money to be made by fencing, so you know everyone is motivated by their love for the sport. That's incredible when you think how dangerous fencing can be. There have been incidents when a foil has pierced the mask of a participant and killed him. That keeps you on your toes. But, the potential danger is also what I find appealing about the sport. It's so totally different from rock and roll; it's just you against your opponent. In fact, I would gladly give back all my gold and platinum albums for the chance to win an Olympic gold medal in fencing."

Harris' dedication to soccer is as strong as Bruce's love of sword play. Ever since his youth in the outskirts of London, Steve dreamed of a professional "football" career. He developed a fanatical following for the West Ham United team, and still occasionally sports the team's wrist bands in concert. His small size, however, hindered his development into a player of professional quality, but you can count on Harris playing



Ross Hallinan/Photographer's File

Bruce Dickinson



IRON MAIDEN (L-R) NICKO MCBRAIN, JAMES KELLY, STEVE HARRIS, BRUCE DICKINSON, ADRIEN SANDEMAN, AND CLIVE BURGESS

forward on the Iron Maiden team whenever the band's tour has a few unencumbered hours.

"I love getting out and playing football," he said. "I consider myself to be a fairly good player — especially for a musician. We tend to have an actual game schedule when we go on tour, and we'll play anybody who's willing to put up a team against us. We'll play magazine staffs, other bands — anybody. We like good, stiff competition, but we play for fun. We don't make our games a life or death matter. We save that for the stage. But give me a few hours to myself, and I'll try to organize a game — even if it's in the middle of New York City."

In recent days it's been hard for Harris to find many opportunities to practice his soccer skills. With Maiden in the midst of a 13-month, 300-date world tour that will see them perform in 28 nations, it seems that the band's schedule has become an endless series of one-night stands filled with hours in airports and nights in strange hotels.

"It does get to be a little overwhelming," Harris admitted. "But the most difficult part of the tour is usually the first few weeks. That's when you've got to adapt your body to getting only three or four hours sleep a night, and taking naps on airplanes. It's tough, but after the first few dates everything begins to come together. The tour begins to take on a rhythm, and you adjust to it. The crew begins to act like a machine with each man doing his job to perfection, and the band grows more and more comfortable with the stage set and with the newer material.

"Everyone thinks that being in a successful rock and roll band is just one endless party," he added. "Well, quite often it is, but there's a great deal of hard work involved as well. I don't think too many people would want to spend a year away from home. Granted, we're being paid very well for our troubles, and we're being treated royally everywhere we go, but our lifestyle isn't for everyone. It can drain your spirit if you're not very strong."

The strength evidenced by Harris and the remaining Maiden members can't be questioned in light of the sweat and energy the band pours into their two hour set night after night. Utilizing their massive, multi-tiered stage that takes six 45-foot-long trucks to transport, on their current **Powerslave** tour, Maiden have finally risen to the top of the hard rock mountain. There can now truly be no question, if heavy metal has another name, it is Iron Maiden.

"This is the most incredible tour we've ever been on," Harris said.



Bob Leafe

"We started off behind the Iron Curtain in Poland, which was an unbelievable experience all by itself. Usually, the only type of bands that the Communist governments allow into their countries are groups like Air Supply. I don't think they thought we were them — at least I hope not. If they did they probably had the shock of their lives the first night of the tour. The fans in Poland were incredible. They're so starved for rock and roll that they treat you like kings. It was almost scary at times. We never took what went on there for granted. We knew the sacrifices the people had to make just to pay for a ticket. They don't make much money, so we know that some of them had to give up eating for a few days just to buy a ticket.

"We kept the ticket prices as low as we could," he added. "We didn't want to make a profit on that part of the tour. We just wanted to play to as many people as possible. It was an experience we'll never forget, and it set us up for the remainder of

Steve Harris: "Life on the road can drain your spirit if you're not very strong."

the tour. When we made it back to England we realized how lucky we were to live in a country where we had our freedom. England certainly has its problems, as does America, but after you've been to a place like Poland, you really don't mind them as much."

Maiden's intense dedication to bringing their metal mayhem to the masses around the world has been rewarded by the band's legion of fans everywhere. Whether it's been in Poland, England, Japan or the U.S.A., Maiden has been greeted by sold-out crowds at every stop along their World Slavery Tour. That response has meant everything to Messrs. Dickinson, Harris, McBrain, Murray and Smith.

"The fans are so important to us," Steve said. "We're a band of the people, and when they respond, that's the most important thing. It may sound like a cliche, but believe me when I say that as long as the fans stay behind us, Iron Maiden will keep on rocking forever." □



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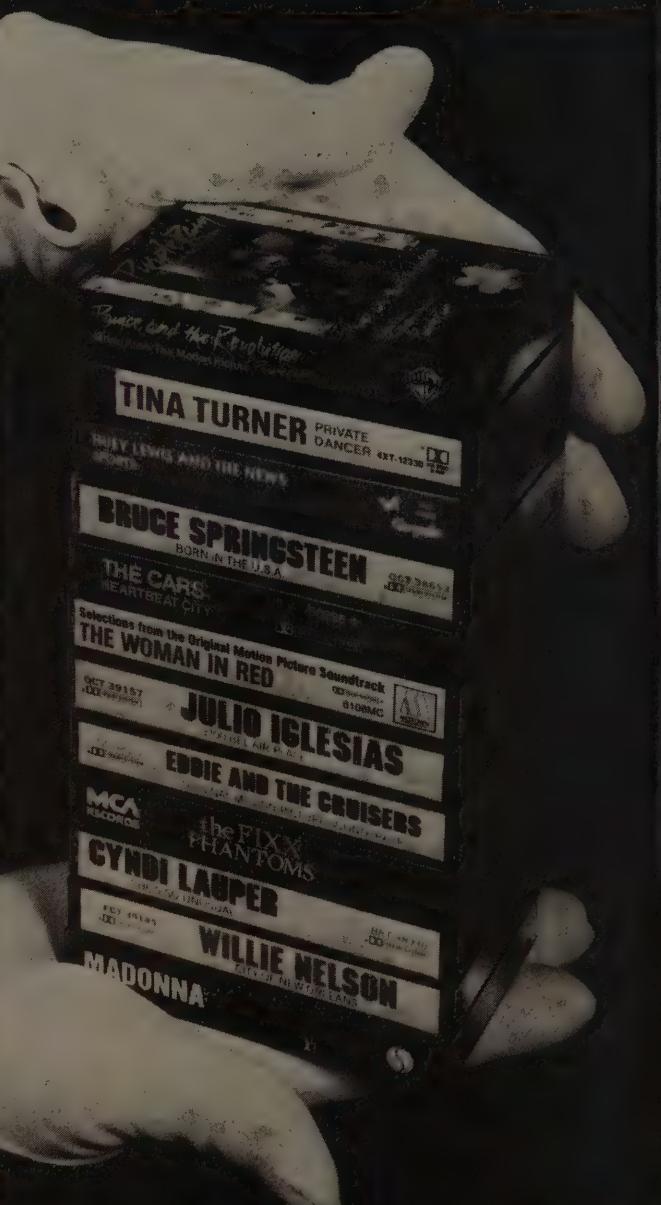
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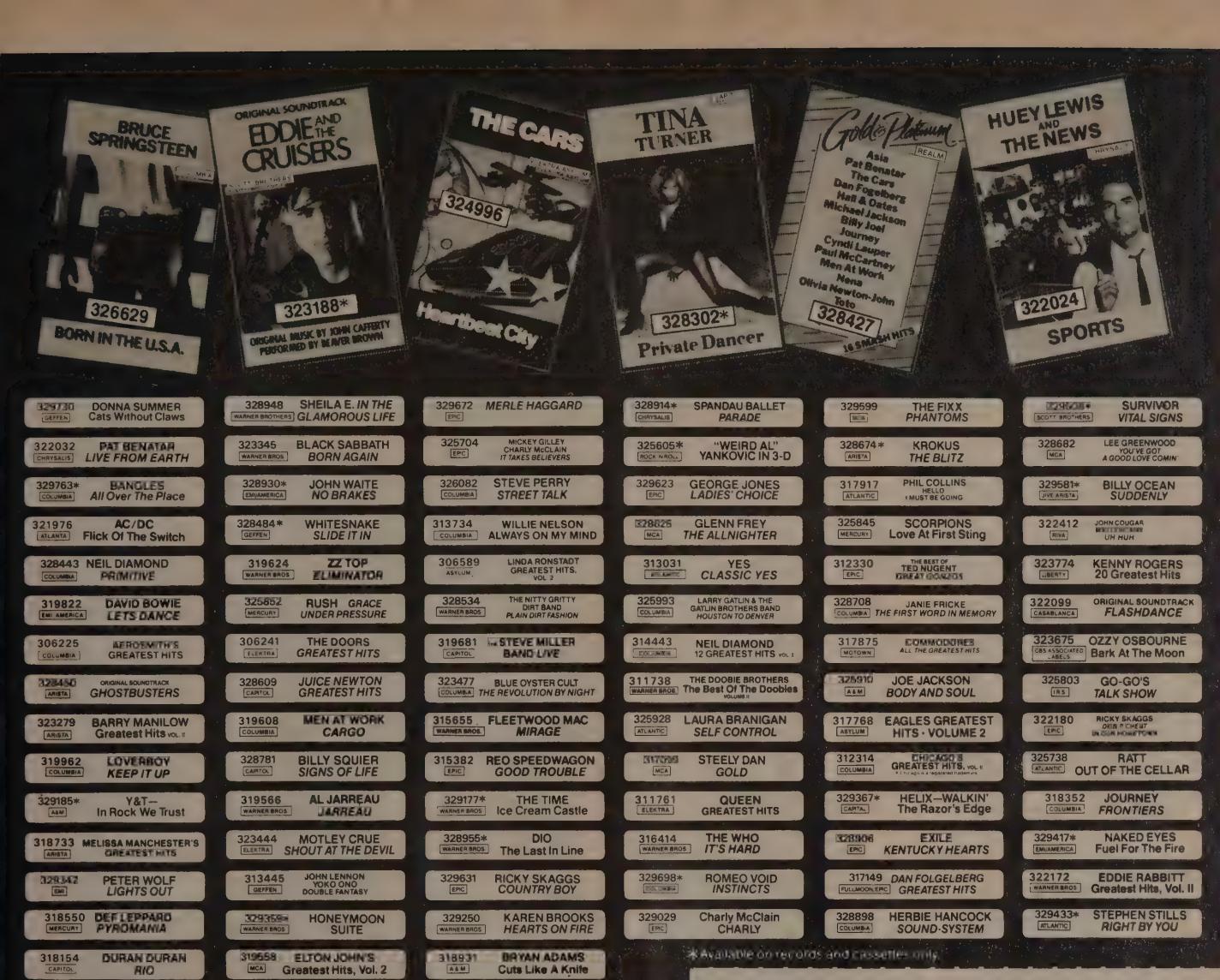
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Celebrity rate Å record

by Charley Crespo

For the first time since Hit Parader instituted its **Celebrity Rate-A-Record**, the guest record reviewer elected to write down his comments rather than rattle off impressions for us to jot down. Motorhead's bassist/vocalist/founder, Lemmy, surprised us by not only being an articulate writer, but by having legible penmanship as well.

We met with Lemmy one evening and presented him with a large pile of recently released 45s. The following are the notes he took during his first listening of each song.

Mystery, Dio

Pretty ordinary. They're a good band (hello, Jimmy), but this ain't indicative of it.

Now It's My Turn, Berlin

Yes. Definitely. Crap.

I Wanna Rock, Twisted Sister

I like Twisted Sister. They're good friends of mine from way back when they first played England. Having said that, this isn't their best number. It is, however, pretty good. An obvious single choice, but I'll bet it wasn't the band that chose it!

Rock You, Helix

Pretty good. Atmospheric. This band toured with us in Canada and the U.S. last year. They're real good on stage. Catch 'em if you can.

Shangri-La Steve Miller Band

Oh dear, the man I've really enjoyed listening to for 10 years (well, okay 15 years) has finally run out of ideas.

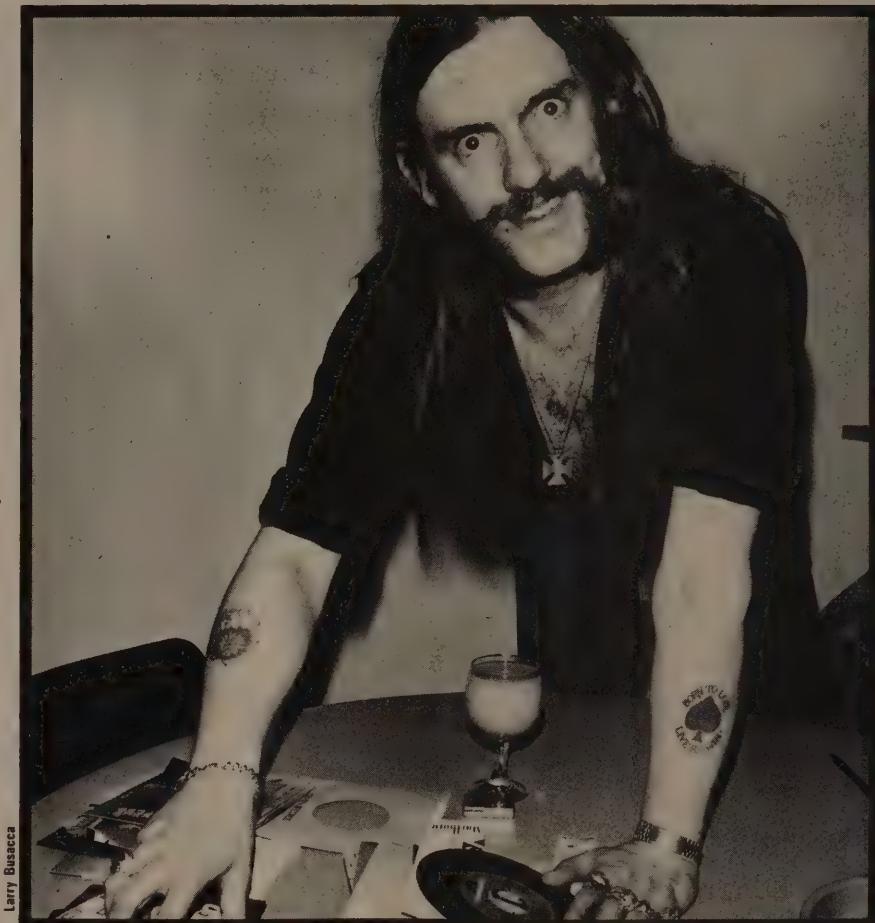
I'm Steppin' Out, John Lennon

I'm sure if John was alive, we wouldn't have this as a single at all. Sounds like Bob Marley and we've probably got years of these tracks to come.

No More Lonely Nights, Paul McCartney

I'm cheating here — I saw the video a couple of days ago. McCartney plays a lot of stuff I don't like these days, but every now and then, he reminds me of the Beatles so much that I get the whole rush back. This is one of his goodies. It almost slips a couple of times, but the song itself

Motorhead



Larry Busacca

Lemmy: "American metal sounds half-assed to me."

is great. With the Beatles it would've been greater. I think he needed the Lennon rasp, and Lennon needed the evening-up of Paul. Neither of 'em was ever as good as the sum total. I miss the Beatles. I bet they don't miss me.

On The Wings Of A Nightingale, the Everly Brothers

Brilliant! I love the Everly Brothers. They were one (two?) of the things which brought me as much pleasure as I can ever remember (I've been listening to 'em for 25 years!) Their harmonies are supernatural. The guitars are just right. My great pal Dave Edmunds produced 'em too! If they don't stay back together and record some more, they're both crazy, which is, actually, extremely probable by now!!

The Mask, Roger Glover

Great bass player, but mostly on other people's records. Now we see why.

Wanted Man, Ratt

This is American heavy metal. Sounds half-assed to me. Formula rock, unfortunately not Formula 1.

With All My Might, Sparks

I wish the song was as good as the album cover. Another wild horse tamed!

Love Ain't No Stranger, Whitesnake

Wow, have these boys improved lately. John Sykes has obviously made 'em look over their shoulders. This fully deserves a listen, boys and girls.

I quite enjoyed doing this. Of course, there are now about 10 people I can never speak to again!! I'd like to say one more thing: the criterion of a record is *not* what a critic or a guest showbiz celeb thinks of it. The meat of it is — does it make your hair stand up on the nape of your neck? Now go out and hit the record store! □

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By HONDO

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THE WEST COAST

METAL EXPLOSION

from Portland, they didn't blossom until they journeyed to L.A.

Ross Halfin/Photofeatures Int'l



Chris Walter



Rough Cutt: Their major label debut was produced by Ronnie James Dio.

by Andy Sacher

The West Coast has always played an important part in the development of rock and roll. From the psychedelic excesses of San Francisco-based groups like the Jefferson Airplane and the Grateful Dead to the wimp sentimentalities of such Los Angeles attractions as Jackson Browne and the Eagles, "the Coasys" have helped shape subtleties and shape to America's musical taste through the years.

Now, a new sound has begun filtering from our Pacific shoreline, a sound that depends on mega-watt instrumental excess and heart-pounding stage theatrics to convey its maximal message. Yet, the West Coast metal explosion has altered the face of rock and roll as few musical revolutions have done before. New bands such as Black 'N Blue, Dystopia, W.A.S.P., Sepultura, Sirens and Golden Gate emerged to take their places alongside such proven icons as Van Halen, Motley Crue, Ratt and Quiet Riot to stand firmly and proudly that American heavy metal has finally proven it's the best in the world.

**W.A.S.P.'s
Blackie Lawless**

Mark Weiss

"It wasn't always like this in L.A.," Quiet Riot's Kevin DuBrow recalled. "Back in the mid-'70s there were only two L.A. hard rock bands, Van Halen and Quiet Riot. After Van Halen became successful, you would have thought that

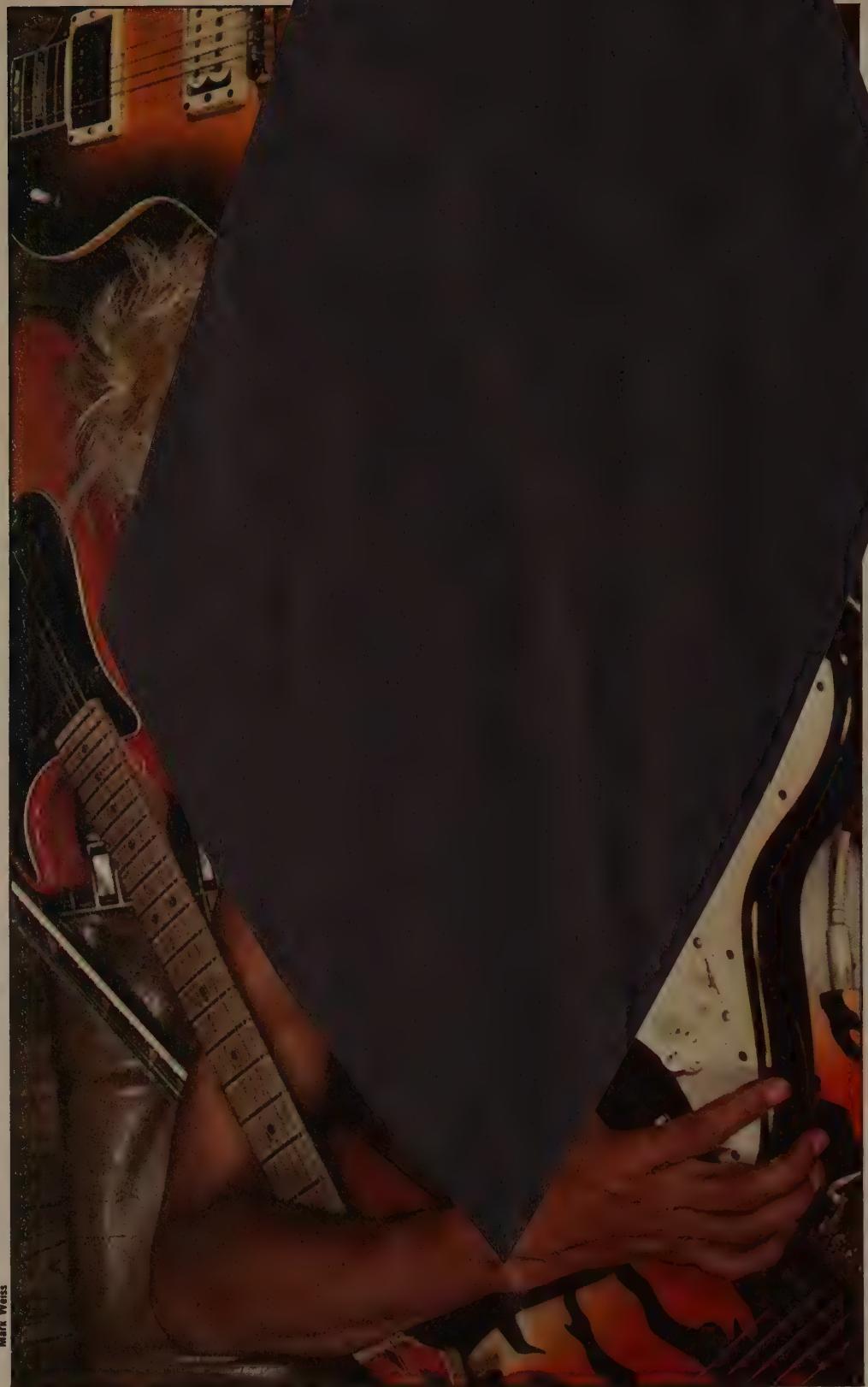
the labels would have been lined up behind one another to sign the other hard rock band from the area — us. But nooooo ... they came back and signed the Knack. That made a lot of sense didn't it? It set the whole L.A. hard rock move-

ment back five years. Now they're signing any group that has enough money to buy a Marshall stack. It's ridiculous."

What has turned sunny, laidback California into the heavy metal capitol of the world? Is it fresh orange

juice? Is it the inspiration provided by thousands of beach bunnies in their string bikinis? Actually, the answer may be far less eclectic. Motley Crue's Nikki Sixx explains:

"The big reason there's been a lot of good groups



Mark Weiss

coming out of this area is because there are a lot of places for bands to play. I don't care how good you think you are, if you can't get in front of an audience and show everyone what you've got, you haven't proved anything. In L.A.

alone we have places like the Whiskey, the Starwood and the Troubadour, which have always had heavy metal nights. They gave a lot of big groups a start. It's a major reason for our success. They gave us a chance to

get on stage and work on some of the crazy ideas we had banging around inside our heads."

Another reason for the sudden emergence of the L.A. metal scene has been the willingness of many independent record labels

to give the groups an opportunity to put their music on vinyl. In the past, if a major label didn't show interest in a particular group, they were destined for either a quick demise or a life as a club attraction. With the advent of small, privately owned labels, bands like the Crue, Great White and Ratt were able to push their lethal sound to the metal-starved masses.

"I didn't feel like waiting for one of the big labels to come and say, 'Okay, we'll give you guys a chance,'" Ratt's Robbin Crosby stated. "We've always been proud of doing things our own way — of not having to depend on anyone or anything to get what we wanted. That's why we decided to release our own album instead of groveling at the feet of the big record companies. We figured once they got wind of what we were doing, they'd come running. And that's exactly what happened. The album came out and a couple of local radio stations jumped on it right away. It started getting tons of airplay, and the major labels said to themselves, 'Hey what's going on here?' All of a sudden they were knocking on our door, begging us to sign."

Of course, things haven't gone as smoothly for some bands as they have for Ratt, whose major label debut, *Out Of The Cellar*, recently passed the 2 million sales mark. In fact, Nikki Sixx can recall many nights when he literally had to fight for his life with "fans" who weren't particularly enamored with the Crue's specialized brand of rock and roll.

"L.A.'s the ultimate when it comes to being trendy," Sixx declared. "A year from now there will be something new that'll come along and replace hard rock as the 'in' thing. But right now metal is top dog and I'm loving it. I can remember when I would get in fights every night with people who thought our music stunk. They were into new wave, punk, or whatever; and they'd come up to me in the street and yell, 'Hey man, don't you know that you're disgusting and the music you

play is pure crap.' I wasn't about to put up with that, so I'd bust a few heads. We still get in fights all the time, but now we have a lot more people on our side. When we go into a fight, we know it's not always going to be 10-to-1 against us."

Fighting and heavy metal seem to go hand in hand. After all, any medium that features black leather, studs and chains is surely not the most passive of musical forms. It has been this image, conveyed by the West Coast metal troops, that has helped separate them from their metal brethren around the world. Taking bits and pieces from such metal kingpins as Judas Priest, Kiss and particularly the godfathers of L.A. metal, Van Halen, the Pacific metal mongers have emerged with a unique look and style that runs the gamut from the suits of armor worn by Armored Saint to the rags and leather favored by Ratt and the Crue.

"People say we borrowed a lot of our stage style from Kiss and Van Halen," the Crue's Vince Neil stated. "That's not true. We went through a lot of changes before we came up with the look and sound we have today. We're definitely the first Motley Crue, not the second Kiss. They have their thing, and we have ours — it's as simple as that."

One of the primary reasons for the bizarre stance taken by so many bands is, as W.A.S.P.'s Blackie Lawless explained, a desire to get noticed. "We knew that we'd have to be totally off-the-wall in our appearance and sound for anyone else to give us a second look," he said. "We started coming up with the most outrageous costumes we could think of. Our guitarist wears a rocket pack on his back which goes off during one of his solos. I started wearing a catcher's protective cup with buzz saw blades attached to it. After we got our costumes down, we started working on our stage show, and we brought in 'the Rack.' It's all for show, of course, but we started getting letters from women's groups complain-

ing that we were killing young girls on stage — exactly the type of attention we wanted."

Understandably, with so many bands fighting for attention in a limited area, a number of hot-and-nasty feuds have erupted. Seemingly at the center of each has been the ever-smiling visage of Kevin DuBrow, who has spared little effort in expressing his disdain for groups such as Black 'N Blue and Ratt. Another target of motor mouth

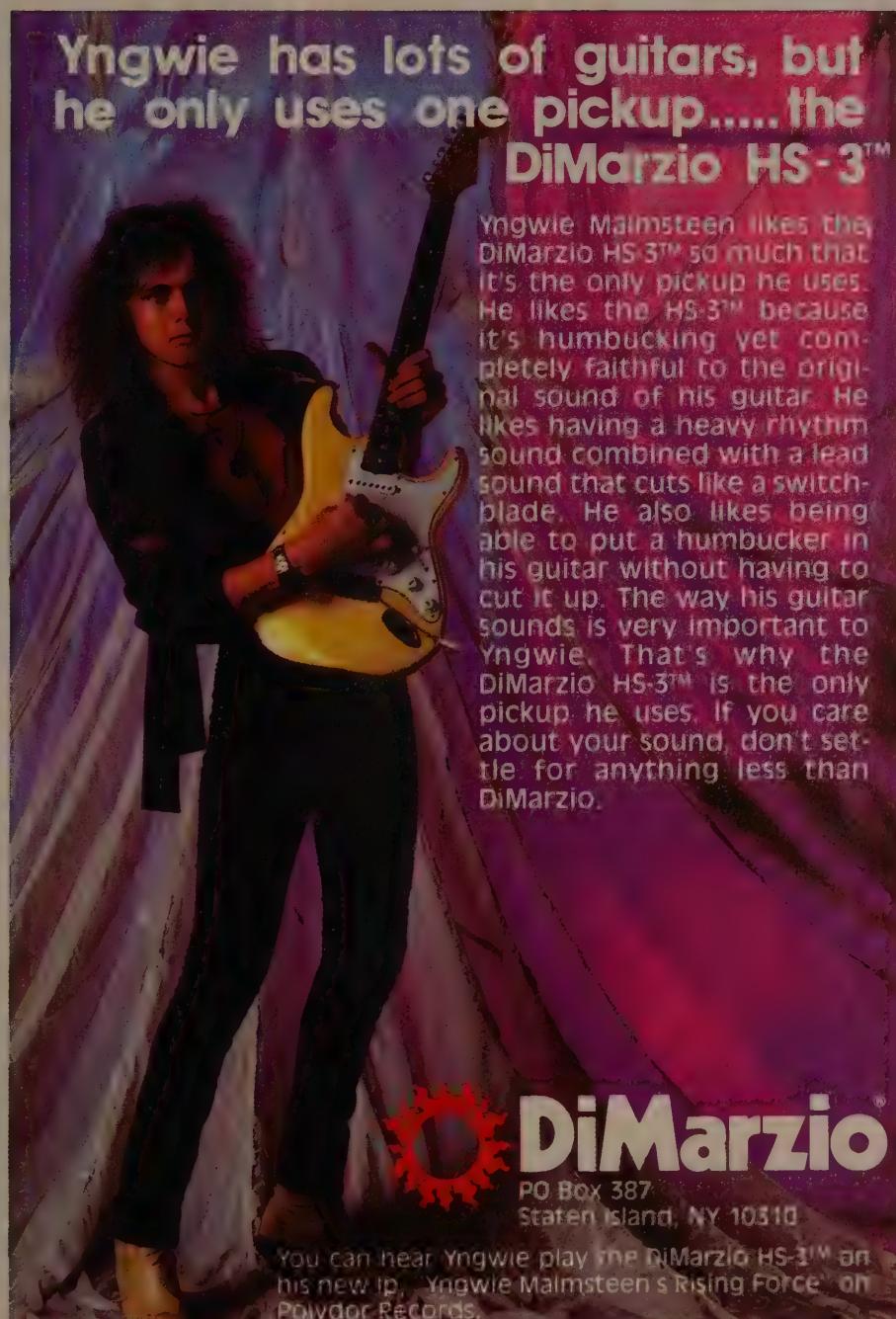
DuBrow has been Motley Crue.

"A lot of what I've said has been blown way out of proportion," he defended. "When I criticized Motley Crue I was speaking as a fan, not as Kevin DuBrow of Quiet Riot. It seems as soon as you get well known you can't express an honest opinion. That's sad. I may not have the greatest love for Motley Crue, but I admire what they've accomplished. I hope all the L.A. bands do well because

they're helping to keep heavy metal alive. But when I say that a lot of them wouldn't have been signed if it wasn't for Quiet Riot, I'm speaking the truth. If they don't want to admit it, that's their business."

Of course, DuBrow's remarks have not been taken lying down, especially by Nikki Sixx. "Kevin seems to take pride in sticking his foot in his mouth," he countered. "He ought to save that trick for the stage. I'm sure a lot of people

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Great White's guitarist Mark Kendall

imitable David Lee Roth.

"What's the big deal?" Diamond Dave asked. "I see everyone getting so excited about all these new bands, and that's good. But what everyone seems to be forgetting is that rock and roll has been around a long time, and it's going to be

around for a long time to come. New bands come and go, and the best ones stick around for years. That's when I'll talk about all these new groups. Ask me five years from now, and if they're still around I'll say, 'Hey man, they're all great.'" □

Rick Gould/Pix Int'l.

would pay to see him do that — I know I would. I don't have anything against Quiet Riot. They're a really good band, and some of the guys in the group are good friends of ours. But Kevin started attacking a lot of groups even before their records were out, and that's not fair. I'd like to see all this stop. We're all playing rock and roll, and that's what really matters."

Thankfully, the more positive aspects of the L.A. metal movement have journeyed up the coast to aid San Francisco bands like Y&T, whose latest LP, *In Rock We Trust*, has ended the decade-long struggle for recognition by Dave Meniketti and his group. It has also traveled to Portland, Oregon, to assist Black 'N Blue, and to Seattle, where Queensryche have blossomed as America's most "British" heavy metal unit. With their strong melodic sense and their flair for bone-crushing riffs, Queensryche have shown

that the West Coast metal phenomenon isn't restricted just to California.

"We consider ourselves part of the new metal movement," the band's vocalist Geoff Tate explained. "But we have a different attitude than the L.A. bands in that we're not quite as interested in presenting a strange stage image. I guess Seattle isn't as image-conscious as L.A. We like to present a great stage show, but with us the music will always come first."

After all is said and done about this new metal explosion, however, only one person could be asked to summarize all that has transpired on the West Coast hard rock movement in the last 12 months; an artist who in the face of a flood of new competition calmly helped produce the year's biggest selling hard rock album, and played ringmaster for the year's most successful rock and roll tour — Van Halen's



Dave Meniketti of Y&T: San Francisco's contribution to the West Coast explosion.

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Black 'n Blue

the new breed

Portland Metalists Rise To The Top With Debut Disc.

Raul Vega

by Andy Secher

The face of heavy metal is always changing. As established bands reach their peak then slowly fade into the sunset, new bands continually spring up to take their place. One of the most promising of these new groups is Black 'N Blue, a quintet of Portland, Oregon, natives who have moved to Los Angeles to cash in on that city's hard rock resurgence. With their self-titled debut album winning new converts from coast to coast, it seems that vocalist Jamie St. James, drummer Pete Holmes, bassist Patrick Young and guitarists Tommy Thayer and Jef Warner are on the verge of becoming the hottest new stars in the heavy metal galaxy.

Hit Parader: How long has Black N Blue been together?

Jamie St. James: The first version of the band got together in Portland about five years ago, and the lineup we have now has been together for three years, so it's surely not been an overnight success story for us.

HP: What prompted you to move from Portland to Los Angeles?

JSJ: Obviously, the opportunity to play shows in L.A. is a lot better than it is in Portland. When we first came down here, the whole rock scene was

Black 'N Blue: These Portland emigres have taken the L.A. metal scene by storm.

really growing with people like Motley Crue and Ratt playing all the clubs. It was great because we saw that there was a lot of good competition around, and we liked that. We had become the biggest band in the Portland area almost by default — there really wasn't much happening there.

HP: You recorded your album in Germany. Why did you travel so far?

JSJ: When we first started dealing with our record company they kept asking us who we'd like to have as our producer. The name we kept

coming up with was Dieter Dierks, who had worked with the Scorpions and Dokken. We know Don Dokken very well, and he kept raving about Dieter — we figured he was the man for us. We sent him a tape of our material and he liked it, so we agreed to go over to his studio in Germany and record the album there.

HP: Since the band's history goes back three years, some of the tracks on the LP must have been written a while ago. How old are the songs on the album?

JSJ: Songs like *Chains Around Heaven* and *Hold*



On To 18 are pretty old. We've been playing them for a long, long time. *Action*, the Sweet song we did, was the first song we ever learned as a band, so that obviously goes back three years. Some of the others though, especially *School of Hard Knocks* we wrote just as we were leaving for Germany. There's a difference in the new songs. They're a little more complex, but they rock just as hard. I like them all though, after all, they're my kids.

HP: It seems like every hard rock band has a cover tune on their album. Was that the reason you recorded *Action*?

JSJ: Not really. We know it's a trend at the moment, but if anything, we shied away from recording a cover tune for that very reason. But as I said before, we've been playing *Action* for a long time, so it's not like we just learned it for the LP. We always liked the Sweet, so we figured, "Why not?"

HP: Besides Sweet, what other bands influenced Black 'N Blue?

JSJ: Tommy and I have always been big Aerosmith freaks. We loved the way they looked and sounded. We also were into Kiss, Alice Cooper and early AC/DC, but Aerosmith was the big one. When we were able to open for them on our first tour it was incredible.

HP: How did they react to you? Did you tell them they were a big influence?

JSJ: Well, I was a little worried about making them feel old. I didn't know how they'd react if I came up to them and said, "Hey, I was a big fan of yours when I was 15." That might have been a little embarrassing for them and for me. I wanted to come across as a professional, especially since I was dealing with people I really admired.

HP: How difficult has the transition from playing clubs to playing arenas been for you?

JSJ: I have to keep reminding myself that we're not playing to 500 people anymore. You've got to magnify your motions and play to the back of the house. It's not that hard, and I'm sure it'll feel very natural after a few more shows.

HP: How would you like to see the band's career progress? Would you like to shoot right to the top like Ratt or Quiet Riot, or would you like to see a slow, steady build-up over the next few years?

JSJ: Each way has its positive and negative sides. It would be nice to sell a million copies of this album, but I'm certainly not going to slit my wrists if it doesn't sell that many copies. As long as we can sell enough albums to be able to make some money and record another LP, I'll be happy. I would like to have a big album somewhere down the line, but it doesn't necessarily have to be this one — even though it's good enough to sell a lot of copies.

HP: How much competition has there been on the L.A. scene? Have you ever felt extra pressure because so many other bands from the area were being signed and selling well?

JSJ: We still consider ourselves a Portland band, so we haven't gotten that involved with the L.A. scene. We're close with some of the bands, but we don't hang out at the clubs and bars like some of the groups used to do. We've never felt in competition with anyone either. I only wish all of them the best of luck, and I hope they wish us the same. □



Jamie St. James: "We're just getting used to playing to big arenas."

Pick hi!

White Sister

The L.A. Metal Siege Continues.

by Marc Shapiro

"Hey, we're a positive bunch of guys but we're not squeaky clean! We love women! Honest!"

White Sister member Garri Brandon's jovial defense of his band's much-publicized image brings a chorus of laughter from bandmembers Dennis Churchill and Rick Chaddock. But it is laughter tinged with more than a touch of frustration on White Sister's part.

Forget that this Los Angeles band's "orchestrated metal" (which is currently available in large doses on the band's debut album **White Sister**) is some of the most imaginative hard rock to come out of the resurgent metal scene. The group, which also includes Richie Wright, definitely knows their way around their instruments.

Yet, all the people want to know about is their ~~gay~~ stage costumes, the largely positive messages in their music (both contrary to the heavy metal blueprint) and whether these guys are gay.

Brandon mockingly limp wrists a reply to

the latter question before Chaddock picks up the gauntlet and explains why the band chose not to follow the heavy metal denim 'n leather norm.

"We could never see going down to the depths where some of this heavy metal stuff has sunk to," says Rick. "It's all cliche and basically a harmless fad. Even though there's nothing wrong with all the leather and studs stuff, we just decided that White Sister should present an image people could look up to rather than down on."

Noble sentiments, but ideals that often put White Sister up against the proverbial wall during their struggling club days. The quartet would often play with "bad guy" bands whose audience just wouldn't show these guys any respect.

"We used to get booed and flipped off all the time," remembers Churchill. "Our songs didn't advocate that people go out and hang their parents, and they didn't like that idea."

For the most part, White Sister hung tough, but Rick does remember a short period when the group did fall from grace.

"A couple of years ago, we made the mistake of getting caught up in that whole cliche metal scene. We weren't doing what all the other metal bands were doing so we thought we'd try adjusting our music and stage presentation to what was being done by everybody else. But it just wasn't us. It was dishonest. So we stopped."

White Sister, under different names, has been an ongoing proposition since the late 1970s. Chaddock, Brandon and Churchill began playing together while attending Burbank High School took the name White Sister in 1980. Wright, after what "seemed like an eternity in Top 40 bands," joined the group at that time.

After years of gigs and a wide variety of day jobs that pumped money back into the band's extensive stage show, White Sister finally came to the attention of EMI Records, who seeing something in the good guy image of the band, signed them earlier this year.

"We're not ashamed of that image," concludes Brandon. "We want to be the guys that girls want to take home to meet their parents.

"A lot of times their parents are better looking than they are." □



White Sister: Nice guys don't necessarily have to finish last.

by Charley Crespo

Madam X



Madam X is the first hard rock band to ask the question which are the boys and which are the girls? Don't get funny about it — you'll wind up eating a fist full of leather and fur. These metal bashers don't take any crap from anyone.

Madam X started with two sisters, guitarist Maxine and drummer Roxy Petrucci. They hooked up with bassist Chris "Godzilla" Doliber and a series of vocalists before discovering Bret Kaiser fronting another New York band. For two-and-a-half-years, the quartet supported itself by touring the country and playing up to four sets a night for up to 12 nights in a row. Persistence has finally paid off, the group did well, ultimately buying its own tractor trailer, 150 lights and 10,000 watts of sound equipment.

However, the band's big break came when four musicians thought Madam X was booked into two clubs in Los Angeles. En route, the dates were cancelled, but the group members didn't learn this until half their stage was set up at one venue. "We're playing here whether you like it or not," Maxine told the promoter. They liked the City of Angels, hung around for a while and subsequently Madam X scored a record deal. Rick Derringer produced the debut album, *We Reserve The Right*, which includes provocative song titles like *High In High School*, *Dirty Girls*, *Metal In My Veins* and *Stand Up And Fight*.

White Wolf



In 1975, vocalist Don Nicks, bassist Les Schwartz and drummer Loris Bolzon formed the nucleus of a Toronto-based group called Farmer. The group gigged throughout Ontario. Six years later, with a move to Edmonton and the addition of guitarists Rick Nelson and Cam McLeod, the group became Warrior. By 1983, England's *Kerrang!* magazine acknowledged Warrior as Western Canada's premier heavy metal band. By the time record companies began expressing interest in signing the group, Warrior found too many other bands with the same name. As a result, Warrior changed their name to White Wolf in August, 1984. The hard rocking quintet's debut album, *Standing Alone*, was released internationally two months later.

Shooting stars

Honeymoon Suite



Guitarist/vocalist Johnny Dee and lead guitarist Derry Grehan each fronted their own bands in Niagara Falls, N.Y. since their early teens. While Derry's group played the local club circuit, Johnny's band was playing New York City, the Midwest and even Japan. The two first met when Derry stopped playing and began attending music college. It wasn't until seven years later that they decided to form a band together.

Johnny and Derry recruited musicians who, like them, were inspired by both American rock and roll and British progressive rock. They then began orchestrating their own sound, built around Derry's original songs. In 1983, producer Tom Treumuth took Johnny, Derry, keyboardist Ray Coburn, bassist Gary LaLonde and drummer Dave Betts into his basement recording studio to cut an original song, *New Girl Now*. The song became a favorite on local radio and eventually led to a recording contract with a major record firm. The result is an album called *Honeymoon Suite*, a showcase that distinctively blends a variety of hard rock elements.

Lionheart



In England during the Middle Ages, King Richard was known as "The Lionhearted," a term which reflected his bravery. Now England has a new Lionheart, a quintet featuring former Iron Maiden guitarist Dennis Stratton.

In late 1982, Stratton, guitarist Steve Mann and bassist Rocky Newton began writing and developing tunes for the band that would become Lionheart. After tours of England and the Continent, the core trio considered adding a lead vocalist. One afternoon in late 1983, Stratton, Mann and Newton were working in a London studio and from the room next door, they heard a voice with incredible range. That voice belonged to Chad Brown. He was quickly recruited, and in early 1984, the new quartet went to Los Angeles to record a debut album, *Hot Tonight*, hiring drummer Bob Jenkins (not pictured) for the sessions. The songs recorded covered the full range of radio-oriented hard rock, from Loverboy-style simplicity to the elaborate sound of early Kansas and Styx.

the metal wizard

Hit Parader's Exclusive Look At A Legend Continues.

David McGough/DMI

Jimmy Page



Page in action. His return with The Firm has been welcomed by rock fans everywhere.

by Steve Gett

While many fans hoped that Led Zeppelin's two giant outdoor concerts at England's Knebworth Park in August, 1979, would precipitate an immediate return to the touring circuit, it wasn't until the following May that the band finally hit the road, embarking on a 10-week trip to Europe.

I was fortunate enough to catch up with Zeppelin at Munich's Olympischalle, one of the final dates of the tour, and witnessed a truly memorable gig. The set had been stripped of all frills and it was clear that the group's basic intention was to "get on with it." They kicked off with a rousing version of the classic *Train Kept A Rollin'* and delivered a particularly powerful set that was highlighted

by numbers like *Kashmir*, *Achilles' Last Stand* and, of course, *Stairway To Heaven*. It was also interesting to hear them airing material from the *In Through The Out Door* LP, especially the mesmerizing *All Of My Love*.

Jimmy Page was in splendid form; clad in a baggy suit, with a cigarette continually drooping from the side of his mouth and his guitar hung low; he played with incredible emotion and his protracted solo spot was quite outstanding.

Upon completion of the European trek, there was a good deal of speculation that the band might slot in a few British dates but, alas, none was forthcoming. However, by the end of the summer, it was announced that they were planning a major U.S. tour for the fall. On a brief visit to Zeppelin's London management offices at the beginning of September, I bumped into Jimmy, who had popped by to sort out a few business affairs. Chatting with him about the upcoming American shows, he commented, "We're really looking forward to them. The European tour was great and really revitalized us."

Some three weeks later, though, drummer John Bonham was found dead at Pagey's Windsor house, after indulging in a massive drinking spree. To cut a long story short, Bonzo's untimely passing led to the demise of the band. Somewhat ironically, I had once asked Jimmy if he felt that it was fair to say that he, Robert Plant and manager Peter Grant comprised the backbone of the group, to which he replied, "Backbone? I would have thought the backbone would be the rhythm section."

Without the unique skinbashing talents of the mighty Bonzo, Led Zeppelin simply couldn't carry on. Over the ensuing months, Jimmy maintained an extremely low profile and his next public appearance was in early '81, when he turned up at London's Hammersmith Odeon to jam with Jeff Beck. Introduced as "my old school pal," Pagey sauntered on stage, again with a cigarette dangling from his mouth, and played on the song *Goin' Down*. Grabbing a quick chat with him backstage after the show, he confided that he was "working on a few bits and pieces," but offered no definite information regarding his future activities.

The guitarist remained in relative seclusion for the rest of the year, until it was reported that he was working on a soundtrack to the *Death Wish II* movie. The project had come about because of his friendship with director Michael Winner, who actually lived near Jimmy's Kensington townhouse.

Aside from an abandoned soundtrack for Kenneth Anger's *Lucifer Rising* film, Jimmy's only other foray into the celluloid world had been via Zeppelin's *The Song Remains The Same* movie. Although it had basically contained concert footage, the individual

bandmembers had also shot their own "fantasy" sequences. Pagey's section saw him climbing a steep hillside to the haunting strains of *Dazed And Confused*.

Asking Jimmy for his views on movies, he told me, "the film world is fascinating, certainly more on the musical aspect than actually being a character. It hadn't occurred to me, when I was scrambling up the mountain, that I'd have to do a half dozen takes. Suddenly, it hit me that I'd bitten off more than I could chew. In this film, it didn't look anywhere near the distance covered — it looked like I was having a promenade! But I definitely find movies interesting."

His other film project, *Death Wish II*, hit movie theaters at the beginning of 1982. Jimmy performed an admirable job on the soundtrack LP, making interesting use of synthesizers. In late spring, he made a rare on stage appearance, when he and Robert Plant reunited in Munich for a jam with Foreigner. After the gig, an ebullient Lou Gramm stated, "I've always held Zeppelin in high esteem, so it was great for me to be on the same stage as them tonight."

By the start of the summer, Plant had released his debut *Pictures At Eleven*, while Page had gone back into hibernation. In December '82, Zeppelin's *Coda* LP emerged, featuring a selection of outtakes from both the early '70s and the *In Through The Out Door* sessions. Although a must for diehard Zep addicts, it certainly wasn't on par with any of the previous studio records.

On the subject of recording with Zeppelin, Jimmy reflected, "Every LP was always a summing up of where we were at a particular time. The mood is one of the most important things with recording — actually trying to capture the essence, the sound of the thing and the emotion. The whole key is to capture something."

"The second Zeppelin album was recorded on the road, for example, and then after the first two years of playing virtually night after night, we had time off. Robert and I went to that cottage (Bron-Y-Aur in Wales) and it was a mellow feeling that came through in the songs on the third LP. And, after that, I think we always managed to capture the feel of what was going down."

To their credit, Led Zeppelin always moved along at their own pace, never bothering to cater to ephemeral trends or fashions. Unlike, say, the Rolling Stones, they never cut a disco-oriented song, but as Jimmy points out, "that doesn't mean to say we weren't aware of what was going on, but I don't think there was a case where fashion affected what we did. We weren't faced with the situation of having to do a disco number. There was enough coming through the normal writing channels for us not to have to — we were fortunate to always have a surplus."

Staying away from the scene for much of 1983, Jimmy finally bounced back in the public eye in September of that year, when he joined the likes of Eric Clapton and Jeff Beck on the A.R.M.S. tour. Much to the delight of his supporters, he played an instrumental version of *Stairway To Heaven*. Robert Plant had made a point of veering away from Zeppelin material on his solo dates and when asked what he felt about Jimmy doing *Stairway*, the singer said, "I really can't

"The key to Led Zeppelin was trying to capture emotion."

say anything about that. He wrote the music and has a right to play it. I just wouldn't feel right standing there with my band singing that song."

The A.R.M.S. dates (which were initially organized as a benefit for Ronnie Lane) kicked off in Britain and hit the States toward the end of November. By that stage, rumors abounded that Jimmy was forming a band with ex-Bad Company vocalist Paul Rodgers. Page refused to comment on the matter, but Rodgers stated, "People have been asking me about this and it's really quite weird how these fantastic rumors go around. The fact is that Jimmy came down to my studio and we had a blow, wrote a couple of songs and generally messed about. But there wasn't any talk like, 'Oh, let's form a band' and we just left it like that. As far as me and Jimmy are concerned, it's not a closed subject but I can't say that anything's concrete."

Curiously enough, though, during the U.S. leg of the A.R.M.S. concerts, Page and Rodgers actually performed on stage together. It proved to be a forerunner of the pair's current venture, The Firm. Discussing the A.R.M.S. dates, Page assesses, "It was really all for the love of Ronnie that

everybody was working so hard with everybody else. And to be able to get all those people on one stage for charity was amazing."

1983 ended with Jimmy joining Robert Plant on stage at the singer's Hammersmith Odeon show. Since then, the guitarist has recorded with Roy Harper, Stephen Stills and with Plant on the recently released Honeydrippers project. Last year, he jammed with Yes in Dortmund, West Germany, and also with Roy Harper at the Cambridge Folk Festival. However, for the major part, his 1984 activities were shrouded in a good deal of secrecy. It was in November that his allegiance with Rodgers, drummer Chris Slade and drummer Tony Franklyn was announced. Word of the band's debut LP and world tour were greeted with frenzied response by fans everywhere. But what would one have expected from a band featuring the inimitable skills of one James Patrick Page.

Only time will tell what the future holds for James Patrick Page, but whatever happens he can certainly look back over his past achievements with a good deal of pride and satisfaction. □

David Hogan/LGI



Jimmy Page (left) with Robert Plant: They plan on continuing to work together in the future.



Chris Walter / Photofeatures

Armored Saint: "We're very into the fantasy side of rock and roll."

ARMORED SAINT shine on brightly

Metal Warriors Roar Into Action With **March Of The Saint**.

by James Curtis

"We're different, that's for sure," Armored Saint's vocalist John Bush said with a quick laugh. "You won't find too many other groups who wear real armor on stage during their show. That gets us noticed. It seems that everyone wears black leather and studs — we always wanted to do something a little out of the ordinary, and I don't think anyone can deny that we have."

With their penchant for shining armor breast plates and hard rocking metal anthems, Armored Saint have quickly established themselves as one of the most unusual, and entertaining bands emerging from the West Coast metal goldmine. On their debut album, **March Of The Saint**, Bush, along with brothers Phil and Gonzo Sandoval, Joey Vera and Dave Pritchard, have chosen to forego the typical metal look and sound in favor of a high energy presentation steeped in fantasy-oriented lyrics and complex instrumental passages.

"We're into fantasy, but in a very positive way," Bush said. "A lot of the bands in the L.A. area have gotten into black metal, with

demons in their lyrics. Armored Saint is into white metal; we're into the good and positive aspects of the form. Originally when the name Armored Saint was proposed to us, we hated it, but then we saw that it was a mixture of strength and virtue, which is exactly what our music is."

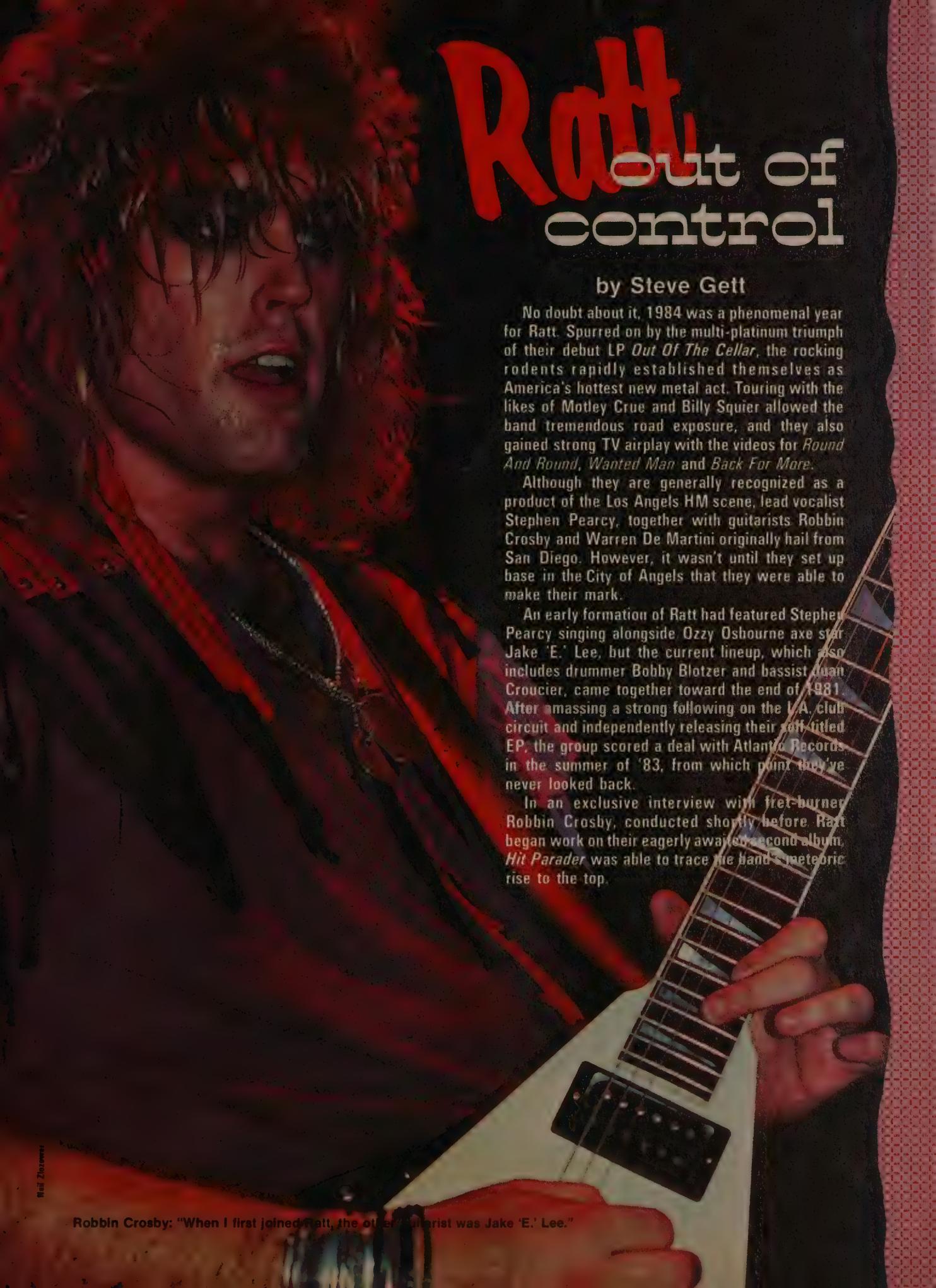
While **March Of The Saint** represents the band's first major label release, their recording history actually dates back to last 1983, when a number of Armored Saint tunes were included on the **Metal Massacre** LP series. Those songs attracted major label attention, and soon the group found themselves in the studio laying down tracks for their debut LP with producer Michael James Jackson of Kiss fame. The speed at which things have transpired for the band have left them reeling.

"One day you're a struggling band trying to get some club promoter to give you a shot, and the next day you have big record companies throwing a lot of money at you," Bush explained. "We've tried not to let all the excitement take our heads away from playing music, but that's not the easiest thing to do. Sometimes you want to go out and celebrate

with your friends, but you have the responsibility of work hanging over your head. Working hard has always been our top priority, but sometimes you just want to run out in the street and yell, 'Hey, my band has a recording contract!'"

These days Bush has little reason to waste his breath informing the world of his band's status. With the LP making a quick rise up the LP charts, it seems that virtually everyone now knows about Armored Saint's recording talents. John states confidently however, that the true magic of Armored Saint won't be known until people have the chance to see the group perform in concert.

"That's what I enjoy doing most," he said. "We can just let our imaginations run wild. I'll match our live show against any other band's. That's not to sound arrogant — it's the true way I feel. Once you've seen what we do, you'll never look at concerts the same way again. We don't just play music, we put on a performance. Right now we're on the road as an opening act and we've had to tone down some of our tricks, but someday we'll be able to headline the big arenas, then nothing will hold us down." □



Ratt out of control

by Steve Gett

No doubt about it, 1984 was a phenomenal year for Ratt. Spurred on by the multi-platinum triumph of their debut LP *Out Of The Cellar*, the rocking rodents rapidly established themselves as America's hottest new metal act. Touring with the likes of Motley Crue and Billy Squier allowed the band tremendous road exposure, and they also gained strong TV airplay with the videos for *Round And Round*, *Wanted Man* and *Back For More*.

Although they are generally recognized as a product of the Los Angeles HM scene, lead vocalist Stephen Pearcy, together with guitarists Robbin Crosby and Warren De Martini originally hail from San Diego. However, it wasn't until they set up base in the City of Angels that they were able to make their mark.

An early formation of Ratt had featured Stephen Pearcy singing alongside Ozzy Osbourne axe star Jake 'E.' Lee, but the current lineup, which also includes drummer Bobby Blotzer and bassist Juan Croucier, came together toward the end of 1981. After amassing a strong following on the L.A. club circuit and independently releasing their self-titled EP, the group scored a deal with Atlantic Records in the summer of '83, from which point they've never looked back.

In an exclusive interview with fret-burner Robbin Crosby, conducted shortly before Ratt began work on their eagerly awaited second album, *Hit Parader* was able to trace the band's meteoric rise to the top.

Robbin Crosby: "When I first joined Ratt, the other guitarist was Jake 'E.' Lee."

Stephen Pearcy

Photo by Neil Zlozower



Hit Parader: Looking back, why do you think you were forced to leave San Diego to get a break?
Robbin Crosby: Well, there was nowhere to really play unless you were doing Top 40 material. Nobody wanted to hear original music, which made it very tough on rock groups. The last band I had in San

Diego played all original stuff, but the only gigs we could get were for kids at dances and things like that. Even worse, though, we'd probably only play once a month.

HP: Was Stephen the first to make the move?

RC: Yeah, but it wasn't long after

that I came to L.A. with another group. That lasted a while and then we broke up, with all the other guys migrating back south. Stephen was already playing with Jake 'E.' Lee and so I joined up with them. I guess we played four or five gigs together and then Jake left to join Ronnie Dio. When that didn't work

out for him, he ended up going with Ozzy. Meanwhile, as soon as Jake left Ratt, I immediately called up Warren, my longtime friend, and persuaded him to join us. We also went through a couple of other changes and when Warren arrived from San Diego we went straight into rehearsals.

HP: How did you actually come up with the name Ratt?

RC: We needed a name because we had gigs to play. At the time, we were rehearsing and living in this basement hole, and one night this big greasy rat came running across. Steve said, "Hey, we're a bunch of rats!" so we decided to call ourselves Ratt. We were going to change the name, but our following grew so we stuck with it. I think it's pretty funny — I mean, I wouldn't name my band Queen either!

HP: Once the band was together, did you concentrate on playing the L.A. clubs?

RC: Yeah, that's all we did; we never went anywhere else for ages. But then our following grew to the point where we figured we might as well put out a little record for our fans. We recorded an EP, which we released independently (on the Time Coast label) and suddenly we started picking up loads of radio airplay. We never thought it would amount to much and, like I said, it was basically just for the fans. But we ended up selling about 50,000 copies.

HP: Did the success of the EP precipitate the deal with Atlantic?

RC: No, it didn't. Some of the labels were interested in us because of the EP, but Atlantic had never heard it, knew nothing about it and signed us strictly on the strength of our live show. We did a showcase at the Beverly Theater in July '83 and got the deal.

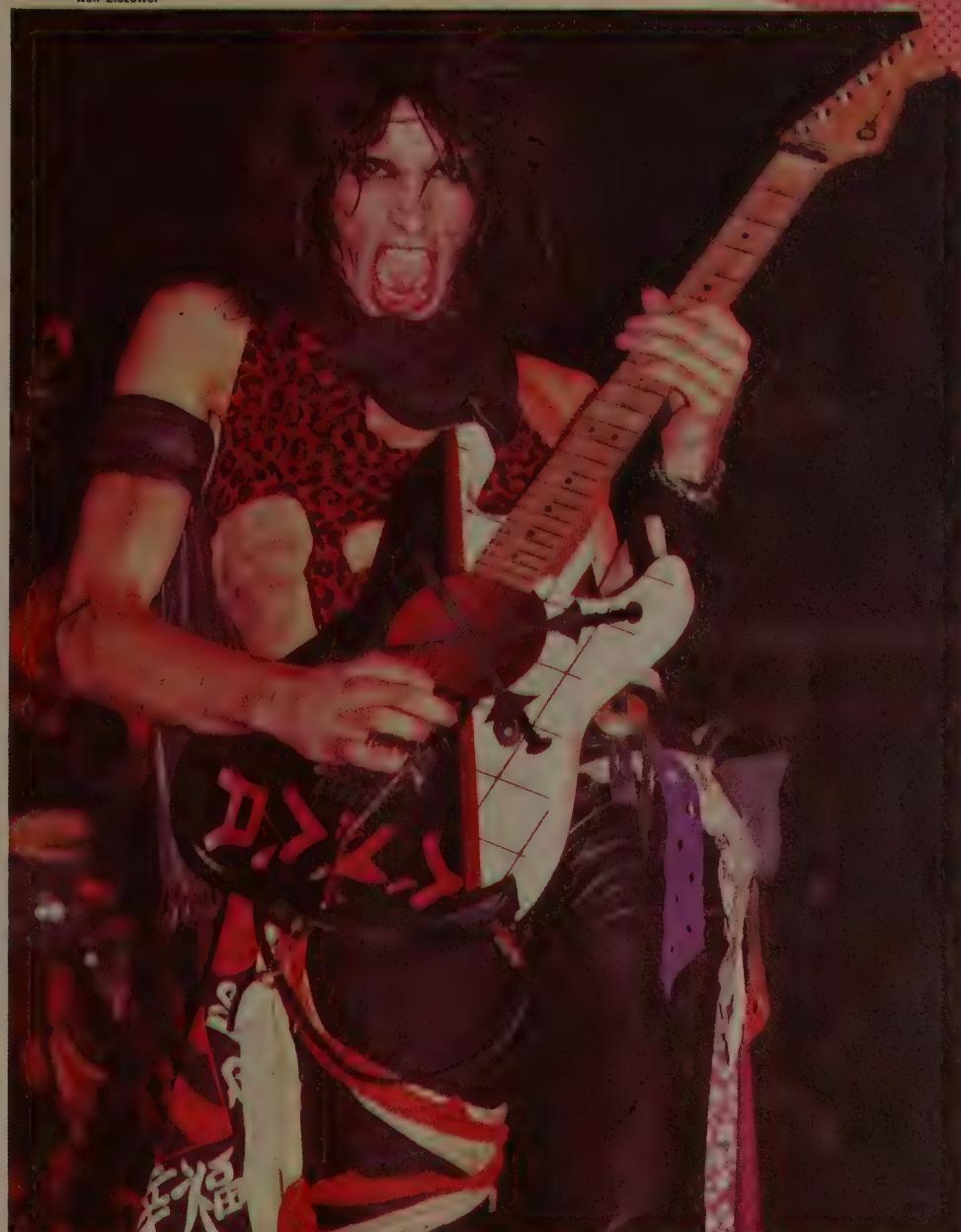
HP: How did you go about selecting the material for *Out Of The Cellar*?

RC: We pulled everything we'd been doing and picked out the 'for sure' stuff. *In Your Direction* was one of Stephen's older songs and Warren had actually come up with *Lack Of Communication* before he was in Ratt. I wrote *I'm Insane* and *Scene Of The Crime* in another band; Warren's got credit on *Scene* because we changed it around a little. Those four songs were pre-Ratt, but they worked. The other stuff was done by Stephen, Warren and myself collaborating. The next album will be more cohesive because it'll be all new material. We've got tons of new numbers which we're really excited about recording.

HP: Do you think that the so-called heavy metal explosion helped *Out Of The Cellar* to take off?

RC: I'm not so sure about that. It's safe to say that our time was going to come. You've got to consider that *Out Of The Cellar* was a pretty strong record and had quite a few catchy songs.

HP: Were you at all surprised at



Warren De Martini: His favorite guitarist is Aerosmith's Joe Perry.

how quickly the album raced up the charts?

RC: Well, we always wanted success and knew we'd get it, but the speed of things was quite amazing. When we hit Top 10, it was almost like, "Where do we go from here?" All in all, I'd have to attribute Ratt's success to a hit song (*Round And Round*) and the fact that we don't look like all the other bands.

HP: Going on the road with Motley Crue obviously helped — can you tell us about Ratt's close ties with the Crue?

RC: We've always been on their heels and played quite a few gigs together, even before the 1984 tour. They were bigger than us in the beginning and got signed first. But there was never any rivalry and we were all very good friends. Their music's totally different, so I don't

think anyone can compare us. I see them as being a little heavier and us more melodic. Oddly enough, they actually sound more like we used to sound, and we sound a little more like they used to.

Nikki (Sixx) and I are real good friends. Originally we were just bums around the Hollywood area; we decided we liked to get drunk together and ever since then we've been the best of pals. The way we became roommates was that I was once going on vacation to Mexico and I asked him if I could drop some things off at his pad for a couple of weeks — when I came back, I never moved out!

HP: Did it seem at all strange to still be an opening band, even though you had a Top 10 album?

RC: Well, as an opening band, you almost short-change the kids.

Because things happen so fast, I think a lot of people were coming to see us and we had to work extra hard to give them the full impact of our show. When we go out and headline properly next year, it'll be more exciting to have the right lighting and stage act together. As we expand in the future, you'll see more lights and bigger production. We'll never blow up cars on stage, or anything like that. We'll never get away from the music because that's what we're here to play. This ain't no freak show — this is Ratt 'n' roll.

HP: On the whole, were you satisfied with the first phase of Ratt's plans for world infestation?

RC: To hell with world infestation — we want inter-galactic superstardom! □

VAN HALEN'S
David Lee Roth

Mark Weiss



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MOTLEY CRUE SPEAK OUT

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People think we're wild and crazy all the time. Well, they're right. Motley Crue only knows one way of doing things and that's the sleaziest way possible. We never get tired. When we finish a show we just pile as many girls as we can into our bus and then take off for the next town. After we finish partying with them, we pack them off on a plane home and pick up a new batch of female companions. We go through women like most people go through socks.

NIKKI SIXX

I'll never forget the first time Nikki and I met Mick. We had been playing together for a few weeks, and we saw an ad in a local music paper advertising this "wild" guitarist. We called this guy who said he was a little crazy, but a real hot guitar player. He sounded perfect so we invited him over to jam. When he walked through the door he looked like a reject from the *Addams Family*. We couldn't believe our eyes. Nikki and I both looked at each other and said, 'Hey if this guy can play half as good as he looks, we've got ourselves a guitarist.'"

TOMMY LEE

I stole the first guitar I ever owned. I walked into a music shop with an empty guitar case and asked the owner for a job application. When he went to get it, I opened up the case and popped in a gold-topped Les Paul. When the guy came back with the work form, I was all smiles. I thanked him and told him I'd fill it out and bring it back later in the day. I'd like to go back there someday and see if he ever caught on.

NIKKI SIXX

There's nothing wrong with being a little outrageous. I like to have fun, and the people who come to see us in concert obviously have the same idea. Motley Crue is an attitude as much as anything else, and that attitude is one of being rebellious and doing what you want when you want. I've always been a rebel, the only difference is now I have a lot of people who seem to appreciate who and what I am.

MICK MARS

I was pretty crazy when I was a kid. By the time I was 14, my parents thought I was mentally over



Vince Neil: "We collect underwear from girls and keep it on our stage amps."



Nikki Sixx

the hill. I was a real juvenile delinquent, but I never got caught. Things finally got so bad for me at home that I started living on the streets. I was into dressing as cool as I could, then hanging out in Denney's on Sunset Boulevard trying to outcool everyone else.

NIKKI SIXX

Before I joined Motley Crue, I was in bands that played all kinds of music. I was in a group called Rock Candy when the other guys spotted me. I guess you could call them a pop band. I was getting pretty sick of standing on stage and just trying to look and act cute. Motley Crue is anti-cute. That's a big part of our appeal.

VINCE NEIL

I don't know how we get into as many fights as we do. They just seem to find us. There was a time when Vince and I got into this brawl with a bunch of bikers outside of a club in L.A. We were fighting for our lives, but what we didn't know was that a couple of plainclothes cops had joined the fight in an attempt to break it up. Vince and I decked them too, and I ended up in jail. Luckily we bribed the arresting officer or we still might be locked up somewhere.

NIKKI SIXX

"I stole the first guitar I ever owned."

There's something that comes over you when you get on stage. You can be totally exhausted, but as soon as the music starts you feel like you can do anything. When we get going I feel like I can play all night. I put a lot of energy into our shows, but I never feel tired on stage. It's the greatest natural drug.

TOMMY LEE

It makes me sick when I hear the crap people dump on us because they think we're into devil worship. I can't believe how stupid most people are. Just because they may not understand rock and roll, or Motley Crue, they assume that everything has some demonic meaning to it. I guess if you look hard enough you can find the devil in just about anything.

MICK MARS

Writing songs is easy for me. The only problem I have is that when I want to do my work, all these girls insist on calling me up to party with me. I'm not about to disappoint any of my fans, so what am I going to do? I'll take care of them, then get back to work. The only problem is, there's usually a new bunch of women in desperate need of my attention by then.

NIKKI SIXX

I'm getting a little tired of people comparing me to David Lee Roth. I think he's a great performer, but just because we're blond singers in hard rock bands is no reason to compare us. He does his thing, and there's nobody in the world who can do it better. I have my own thing on stage, and I think I'm pretty good at it too.

VINCE NEIL

My bottle of Jack Daniels is my best friend in the world. It's always there to give me support, even when my friends aren't. I can drink two or three bottles a day, and it really doesn't have any affect on me. It just slows me down enough so I can act fairly normal. If it wasn't for that, I'd probably be a total psycho. □

NIKKI SIXX



Motley Crue (left to right): Nikki Sixx, Tommy Lee, Mick Mars, Vince Neil.

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Metal Method guitar lessons were first introduced less than two years ago. Since that time they've reached more than 10,000 guitarists around the world. What started out as a great idea has turned into a revolution.

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Craig Steinmetz,
Bangor, PA

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David Gurtler, Beattie, KS

These tapes are unlocking all the secrets and I've learned more from you and your lessons than anyone! You're an excellent guitarist.

Robert Williams,
Fulton, MO

Kristen A. Dahline

Doug Marks, Metal Method instructor playing the new Jackson guitar by Charvel. The guitar was designed by Grover Jackson and Randy Rhoads.

My friend got a brand new guitar for his birthday but he didn't know a thing about playing. He ordered your Lesson 2 and the next time I saw him he played like he had taken lessons for years! I want that to happen to me.

Mike Carrillo, El Monte, CA

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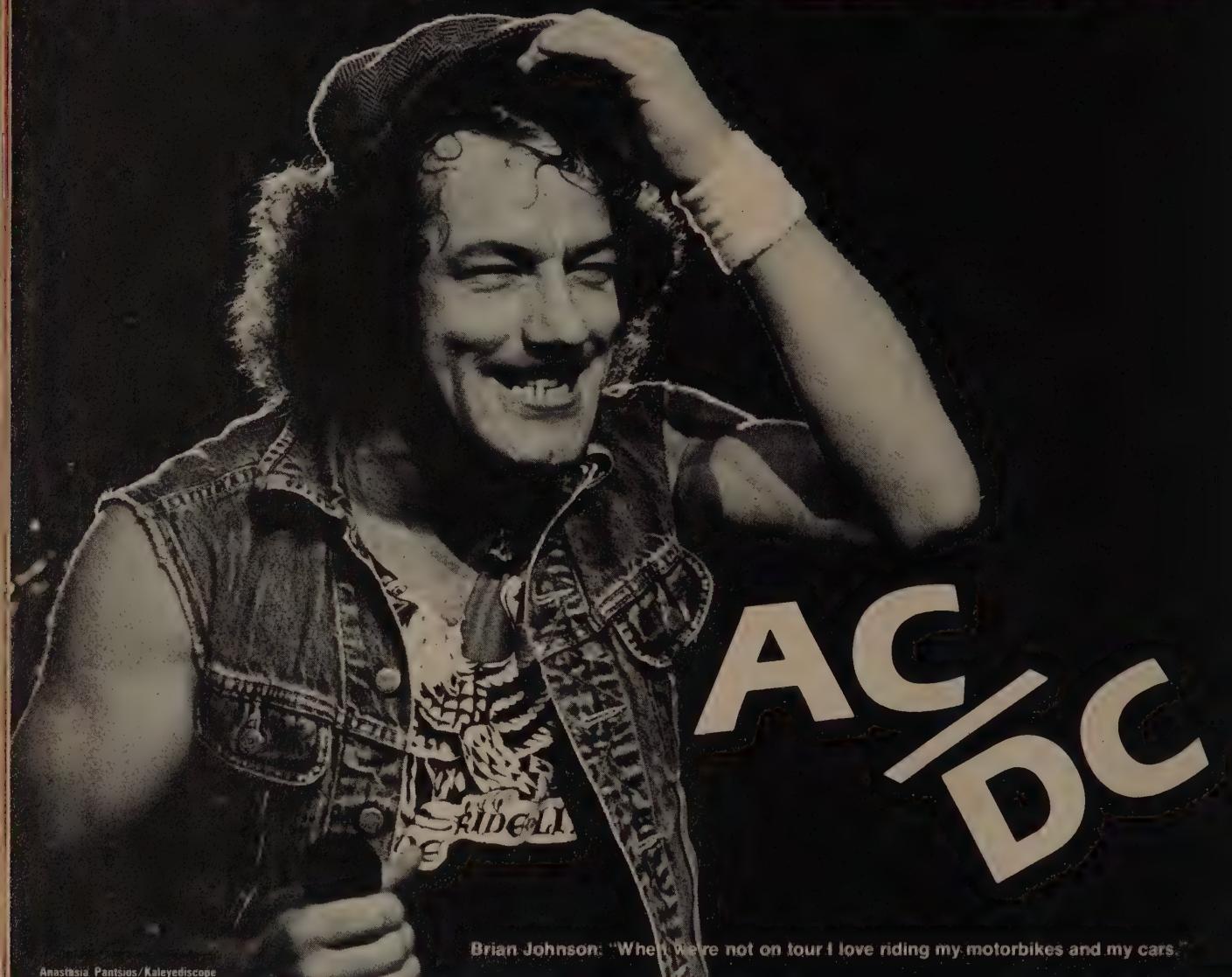
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Angus And The Boys Let *Hit Parader* Readers Interview Them.



Brian Johnson: "When we're not on tour I love riding my motorbikes and my cars."

Anastasia Pantziros/Kaleidoscope

ANSWER READERS' MAIL

Over the last decade, few bands have enjoyed more success than AC/DC. From the high voltage sound of *Back In Black* to the incredible power of *Highway To Hell*, guitarists Angus and Malcolm Young have utilized an ever-shifting array of vocalists, bassists and drummers (the current lineup features Brian Johnson, Cliff Williams and Simon Wright) to create some of the most exciting music in rock history. Recently, *Hit Parader* had the chance to sit down with the dynamic musicians of AC/DC and ask them the questions that you, our readers, have sent in to the Metal Mailbag.

"Come see the baby guitar star." It got them a lot of attention, and by the time AC/DC started, a lot of people expected to see me wearing my schoolboy suit. I'd feel naked on stage if I was wearing anything else. I'll wear it as long as I keep playing.

Dear Brian Johnson,

I recently saw an album by a band called Geordie which had a vocalist named Brian Johnson. Is that you? I bought the record, and I'm still not sure if that's you singing or not.

Sincerely yours,

Brian B.
Chicago, IL

ANGUS YOUNG:

I started wearing my schoolboy suit because the first band I was in rehearsed right after school, so I was already wearing it. The next group I was in liked the way I looked in the suit. They were older than I was, and they used to put up signs saying,

BRIAN JOHNSON:

Yes, that's me. I was in Geordie for four years, and we made quite a few records during that time. The record I think you're

Dear Angus Young,

When did you start wearing your schoolboy uniform, and will you keep wearing it in the future? I think it's great.

Keep on rocking,
Vanessa G.
Beaumont, TX

referring to is a repackaging job that came out a few years ago, after I joined AC/DC. It's pretty horrid, definitely not the best stuff Geordie did, but unfortunately none of those albums were ever released in America.

Dear Malcolm Young,

You're Angus' older brother, but he receives almost all the attention in the band. Does that get you upset?

Peter G.
Hicksville, NY

MALCOLM YOUNG:

Angus has been a star since we've been kids. It doesn't bother me that he gets most of the attention. I'm content with my role in AC/DC. I have to keep the songs moving along while Angus runs around and plays his solos. It may not be as glamorous as playing lead guitar, but it's just as important.

Dear Angus,

I've been an AC/DC fan since 1977, and I've seen the band in concert dozens of times. Every time I've seen the group, you've been playing a red Gibson SG. How many guitars do you own? Are they all SGs?

Andrea C.
Santa Cruz, CA

ANGUS YOUNG:

I must have owned hundreds of SGs during my career. While I was growing up I always wanted an SG, and after I got my first one I was hooked. They may each look the same, but they all sound different. I don't customize them very much, I play them right out of the box. I do own a few other Gibsons, and a couple of Japanese copies, but the only serious guitars I have are the SGs. I take about a dozen of them on the road with me because sometimes when I sweat I short circuit them.

Dear Simon Wright,

I'm a drummer who's loved AC/DC forever. When I heard that Phil Rudd left the group, it was my dream to replace him. You're so lucky

to get the job; how'd you do it?

Robert W.
Silver Springs, MD

SIMON WRIGHT:

I saw an ad in a British music paper that said, "Rock group looking for drummer." I never dreamed it would be AC/DC. I made a phone call and then I went to a rehearsal — there were Brian, Angus, Malcolm and Cliff. I couldn't believe my eyes. We went through a first rehearsal, and things went very well. They invited me back, and the second time I was very nervous. But, they obviously liked what I played, so I got the job. It was all quite incredible.

Dear Mr. Johnson,

I'm a big fan of yours. I'm always amazed at the amount of energy you put into every show. It seems that every ounce of strength you have must go into AC/DC's concerts. How do you relax? What are your hobbies?

Freida G.
San Francisco, CA

BRIAN JOHNSON:

I put almost all my energy into the shows, but I still have time for fun. That's what AC/DC is all about. When we're not on tour and I'm home in England I have my motorbikes and cars, which I love. I get a thrill out of taking a bike out and tearing through the countryside. More than once I've ended up wrapped around a tree, but that's part of the fun. I've never been seriously hurt, so if I crash or fall, I just get up, dust off my jeans and get right back on.

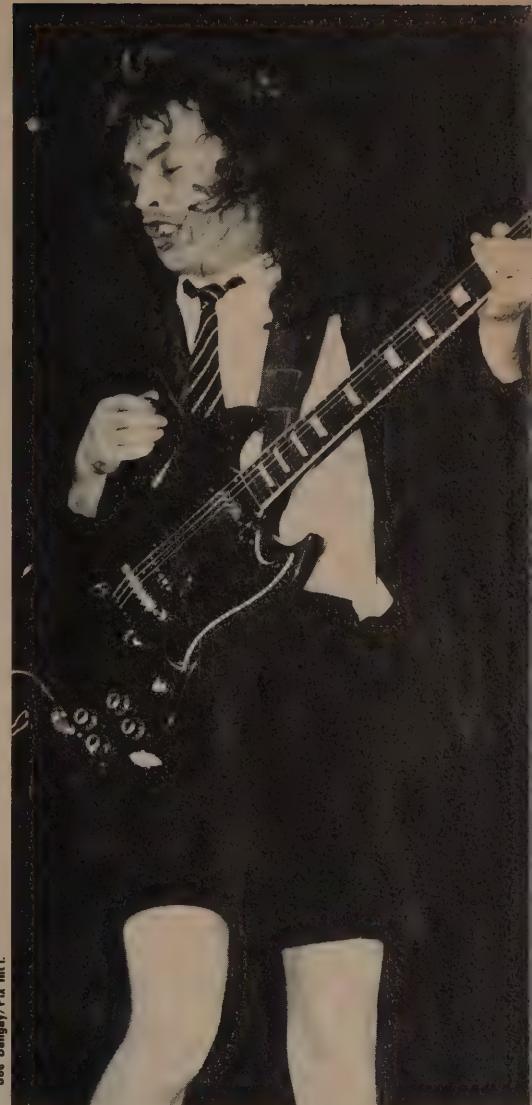
Dear Malcolm,

I've heard many stories about how AC/DC got its name. A friend of mine says that it has something to do with sex. I think he's wrong. What is the truth?

Ben P.
Dothan, GA

MALCOLM YOUNG:

Our name hasn't got anything to do with



Joe Bonney/Pix Int'l.

Angus: "The only type of guitar I ever wanted was an SG."

sex. It has to do with our fondness for electricity. AC and DC are two types of electrical current. I know it's a slang sexual term, but when we thought up the name, that was the farthest thing from our mind.

Dear Angus,

I'm a big fan of Bon Scott. Unfortunately, I never saw him play live. How did you meet Bon, and what kind of guy was he?

ANGUS YOUNG:

Bon was like a father to us all. He was about 10 years older than I was and he had all the experience and knowledge. If there was a problem with getting paid after a show, Bon was the one who handled it. If we had a personal problem, Bon was the one we went to. He was a very special person, who we all miss dearly. He was one of a kind.

If you have a question you'd like to ask your favorite rock personality write to:

Metal Mailbag
Charlton Bldg.
Derby, CT 06418



Ross Marine

AC/DC (left to right): Cliff Williams, Malcolm Young, Angus Young, Simon Wright, Brian Johnson.

IMPORT ALBUMS



Rating system: *****=excellent ****=very good ***=good **=fair * =poor by Andy Secher

Bengal Tigers, Metal Fetish

Hailing from Australia, Bengal Tigers claim that their music is "savage yet majestic." On such tracks as *Break And Bend* and *Fallen Idol*, that description will serve as well as any, for this

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IRON MAIDEN
 DOKKEN

My favorite heavy metal videos are:

hard rocking quartet manage to blend their metallic approach with just enough melody to make for a most pleasurable listening experience. The burning guitar work of Barney Fakhouri, in conjunction with the gutteral vocal style of Gordon Heald, serve to prove that Bengal Tigers have the musical bite to support their menacing name.

Rating: ****

Witchkiller, Day Of The Saxons

Featuring enough spikes and studs to give any band this side of Judas Priest a run for their money, Witchkiller have seemingly gotten more into the vintage metal look than the vintage metal sound. While such tracks as *Riders Of Doom* and *Cry Wolf* exhibit the band's love for the metal form, their admitted "mindless thrashing" quickly begins to wear thin. Vocalist Doug Adams, guitarist Kurt Phillips, drummer Steve Batty and bassist Todd Pilon would do well to tone down their image and concentrate more on their music.

Rating: **

Pantera, Projects In The Jungle

Despite the fact that their music unabashedly pays homage to bands ranging from Van Halen to the Scorpions, Pantera bring a conviction and flash to their debut album, *Projects In The Jungle*, that allows it to overcome its creative deficiencies. Guitarist "Diamond" Darrell Lance, vocalist Terrence Lee, bassist Rex Rocker and drummer Vincent Paul bring an undeniable degree of energy to such songs as *All Over Tonite*

and *Heavy Metal Rules!* When it comes to hard rock, energy is often enough to please even the most discriminating headbanger.

Rating: ***

Steeler, Steeler

The latest metal attraction from Germany, Steeler, prove that there's more to the Teutonic rock scene than the Scorpions and Accept. As in the case with most Continental bands, the group seems uneasy with English lyrics, but Steeler's fiery instrumental attack quickly obliterates their lyrics in a veritable stream of heavy handed riffs. Numbers such as *Chains Are Broken*, *Call Her Princess* and *Love For Sale* rock with a power and precision with bode well for this band's future.

Rating: ***

Stygian Shore, Stygian Shore

Just when you thought the power trio was dead, along come Stygian Shore with a four song EP of fine metal action. On songs like *Tidal Wave* and *Luv Ta Rock Ya*, Mike Palmer, Peter Dawson and Greg Marshall seem determined to present a simplistic, yet surprisingly melodic dose of metal mayhem.

Rating: ***

We wish to thank the Record Exchange, Inc. for supplying the albums reviewed in the column. The Record Exchange is located at 1378 North Main St., PO Box 343, Walnut Creek, CA 94597, and they may be reached by phone at (415) 930-7878 (Free catalog available.) □



Steeler: The latest metal attraction from Germany.

LEGENDS OF ROCK

by Marc Shapiro

JIM DANDY

Is This Man David Lee Roth's Father?

"Man I was jaded," declared Black Oak Arkansas' influential frontman, Jim Dandy Mangrum. "I'd had a heart attack. I wasn't eating very well. I was being suicidal because I was a very bitter man."

This laundry list of troubles was compiled during the five years following the first breakup of Black Oak Arkansas. Fortunately the Dandy's difficulties have now been replaced by a more palatable present — a brand new Black Oak Arkansas band that includes Jim at the helm, and the recent release of their album, **Ready As Hell** which convincingly shows that the founding father of crotch rock hasn't forgotten how to kick ass and take names.

The success of both **Ready As Hell** and the band's tour have made a difference. It's put a real snap in Jim's gravelly voice and has given him the confidence to candidly talk about the past — and to deny one of the more persistent rumors surrounding the 1977 breakup of the original Black Oak Arkansas.

"There were personal and business problems involved in the breakup. But those stories going around that we were a bunch of druggies is a lot of bullshit," says Jim. "I've never been a druggie and I've never shot up. Take a look at me. Does it look like I'm on drugs to you?"

The return of Jim Dandy to the performing stage should prove interesting to rock detectives because he's been a major influence on many current rock singers' performing styles. Jim Dandy's use of acrobatics, karate kicks and other mobile stage styles was the first chapter in a whole new book of performing schtick.

"We set up a pace in our live shows which forced bands that came after us to work the stage," remembers Jim. "That's why people like David Lee Roth and Rob Halford are doing what they do. I'm taking credit for all of that. I was the first to wear Spandex pants and wrist bands. I was the first to go out there and talk to the audience. I would go to the edge of the stage, grab those people by the throat and say 'watch what I do shithead!'"

Jim Dandy's assessment that Roth, in particular, has borrowed liberally from his performing bag of tricks merits further explanation, and Jim is not about to dodge the opportunity.

"Dave is a real good friend of mine," says Jim, "and I consider him copying me to be the sincerest form of flattery. But there are differences in how he uses what he's learned. He pushes the ego side of things to impress

upon people the awesome power of fame, while I've never used what I do to come off as being superior to the fans."

"Dave used to come and see us at shows when Van Halen was just a bar band. He thought the things I was doing on stage were great so he started using them. I'm satisfied that Dave is out there doing my thing because he's proving my formula works. He's even doing it now that I'm back. I use a sword during one song in our new show. Dave saw that and now he's using one too. The last time I saw him I said (in jest), 'How

many things are you going to steal?'"

Jim says he was under no pressure, financial or otherwise, to resurrect Black Oak Arkansas, the band named after his home town. He does admit that his return to rock and roll coincided with his turning 36 years old.

"Age doesn't mean anything," concludes Jim Dandy. "Attitude is everything. The passion for what I'm doing is what brought me back. I'm an addicted showman. I have to do it. I couldn't give up rock, that's why I've come back." □



John Harrell

Jim Dandy: "I asked Roth, 'How many of my tricks are you going to steal?'"

sugar and spice

Dee Snider



New York Quintet Prove That Persistence Pays Off.

by Don Mueller

Many years ago, Bon Scott of AC/DC said, "It's a long way to the top if you want to rock and roll." Nobody knows that more than Twisted Sister. It's taken this Long Island, New York quintet nearly a decade's worth of trial and tribulation to attain their present status as one of the world's most popular heavy metal bands. But for vocalist Dee Snider, guitarist Jay Jay French, bassist Mark "The Animal" Mendoza, guitarist Eddie Ojeda and drummer A.J. Pero the battle for recognition has served to make Twisted Sister stronger than ever. As Snider explained, "When you've had to overcome as much as we have, you know you can handle anything."

Hit Parader: Was there ever a time when you said, "Enough with this, I'm going to give up rock and roll?"

Dee Snider: Rock and roll's all I've ever wanted to do with my life. Since I was a kid I'd do anything to make it in this business, and over the years I guess I have done just about anything. When you're willing to wear women's dresses and makeup on stage every night just to get noticed, you know you've sold your soul to rock and roll.

HP: But there had to be times when you thought Twisted Sister would never grow out of being a club band.

DS: Yeah, there were. A few years ago, just before things started to break, we were playing this club on Long Island. A British photographer came up to me and said, "Why are you playing here? In England you could be huge." It was like some divine light had shined on us. We got together and said, "Hey, if we can't make it here, we might as well go somewhere else — maybe then they'll miss us."

HP: What happened when you went to England?

DS: It was amazing. They took to us instantly. The British have a long history of enjoying bizarre bands. After all, they originated the whole glitter movement — which was a big influence on us — so we were a natural for them. In Europe, we got a record company deal right away, which is something we had been trying to do for years in the States. The British saw that we were more than just a bunch of guys who dressed up in weird costumes.

HP: Where did the outrageous costumes come from?

DS: What you see today is nothing compared to what we used to wear. We used to go into the fat lady's shop and just pull a few tasty items off the rack. We wanted to be totally outrageous. We had all been into bands like Alice Cooper and Slade who used costumes to maximum effect. So we just adopted what Alice was doing and took it one giant step further. We wanted to be every parent's nightmare.

HP: Do you think the band's appearance was one of the reasons that American record companies never signed the band?

DS: I don't know if it was that as much as the record companies really didn't think the people in Des Moines, Iowa, would understand what we were doing. Record execs would come up to me after a concert and say, "It's good, but it's only a

regional phenomenon." They had the gall to say that when there were 3,000 people out in the crowd going crazy. They didn't realize rock and roll is understood everywhere. If the people in New York can get into it, there's no reason people in Iowa can't too. Thankfully, we're proving that now.

HP: Why is *Stay Hungry* selling so well when your American debut, *You Can't Stop Rock And Roll*, barely dented the charts?

DS: The truth is that our record company didn't know what to do with us on the last album. They didn't believe in us. The only reason that first album came out in America was because we had signed an international deal in England. They were contractually obligated to release it, but they didn't have to give it any support — and they didn't. But *You Can't Stop Rock And Roll* was the album that wouldn't die. Even without their help it kept selling until it had sold more than 100,000 copies. That's pretty impressive for a debut album by a band that most people had never seen or heard.

HP: Why did they give more support to *Stay Hungry*?

DS: They realized that if we could sell so many copies without their help, with a little support the sky was the limit. That's why they really got behind us this time, and look what happened; a platinum album. Now they believe in us, which

really makes me happy. I can look ahead and know that we'll keep getting that kind of support in the years ahead.

HP: It seems that there's a different heavy metal band at the top of the charts each year. Last year it was Quiet Riot, the year before it was Judas Priest. It's tough to keep that kind of momentum going. Do you see that as a problem for Twisted Sister?

DS: I don't believe in putting down any other bands, that's not my style. But, what I will say is that Twisted Sister is a lot more than image. Our songs are very strong, and that's why I don't think we'll have any trouble keeping the momentum rolling. We write anthems like *We're Not Gonna Take It*, and those songs would be good no matter who recorded them. The facts that we wear makeup and act crazy are totally irrelevant to our music.

HP: How close is the weird image the band presents to the reality of who you are?

DS: If we were as crazy off stage as we are when we're performing, we'd all be dead now. When I'm not on stage I'm the laziest man on Earth. Why should I waste my energy doing crazy things during interviews when I should be saving all my energy for the show. I'm really a pretty conservative type of guy. I don't walk around the streets with my makeup on. That's strictly an act and I'm not ashamed to admit it. We are Twisted Sister 24 hours a day, but we save the off-the-wall aspects for when we go on stage.

HP: Has being a rock star lived up to what you imagined it would be like?

DS: Even when we were playing clubs we had a pretty big following. People would stop me in the street and ask for an autograph, so I'm used to that. The biggest surprise is how people in high positions now listen to me. The company execs, who a few years ago were laughing in my face, are now reacting to everything I say. It's like that commercial, "When Dee Snider talks, people listen." To me, that's the most surprising part of being a star. □

Larry Busacca



Twisted Sister: "Rock and roll's all we ever wanted to do in life."

Sound Barrier

breaking new ground

"We may be black, but we're a heavy metal band."

by Sharon Liveten

"We want to be innovators, not just another band that gets on the radio," states Dave Brown, drummer of Sound Barrier.

The band is on the right track. Sound Barrier does have a few noteworthy characteristics that set them apart from the hundreds of other Los Angeles-based heavy metal acts. For one thing, the group's music is different. It isn't standard issue chord and thump hard rock — it's got texture.

Laughing, Dave explains, "Everybody's been through classical, r&b, punk, and jazz; we've each done different types of music. I was in symphonies as a kid — junior philharmonic — the works."

That doesn't mean when you drop the band's latest LP, *Born To Rock* on your turntable it's going to be a completely esoteric experience. It's metal alright, just a little more complex than average.

"It's still heavy," the drummer claims defensively, between bites of a cheeseburger. "But it's more musical than some other stuff. There are a lot of bands who just play three chords. We don't want to be like that. Our biggest influence has been Rush — what style would you call them?"

"We're not as complicated as Rush, we also have a real raw edge from listening to bands like Accept and Priest," continues the band's smiling

singer, Bernie K. (The rest of Sound Barrier, guitarist Spacey T. and bass player Stanley E., prefer initials to their last names. Who's to argue, this is California.)

Like 80 percent of metal bands, Sound Barrier would love to be the next Judas Priest. It might just be a tad harder for them though. After all, Sound Barrier is a *black* heavy metal band; and that does still bother some people. Like marketing men.

The group's debut album, *Total Control*, was released last year on a major label. It was greeted with critical hoorays and local airplay. In the general market it made a thud not heard 'round the country. But the band isn't entirely sure it was the record's fault.

"You never really know what's holding you back," Dave observes carefully. "Whether it's the radio, the industry, the people on top or what. But our blackness is something we were born with," he states with conviction. "If we played simple three chord tunes people would say, 'Okay, they're black, but they're boring.' The only thing we would have is the black thing. We are not a novelty act. We want people to like us for our music, not because we're black."

After their major label debacle, Sound Barrier signed with a small independent label, Pit Bull Records. Bernie can joke about it, but the fact remains that Sound Barrier scared their former record company.

"They were freaking out about having our

picture on the cover — not the front cover, mind you — the back cover," he says with an air of exasperation. "They didn't know what to do with us. They wouldn't back us. No record company support. We even had to cut our own video."

Yet, even without much record company backing, the disc garnered a good bit of radio play. And their new one is repeating the process.

So far the group has not done a headlining tour of national clubs. They have opened gigs for the likes of Ratt and W.A.S.P., and naturally, Sound Barrier would like to be headlining. But while they see the opening spots as a challenge, they are less than impressed with their competition.

"The guys from out here are just Hollywood," Bernie claims shrugging.

Dave agrees, "They are intensely into commercial metal. They aren't really into music. They want to be flashy and make money. You can hear it in their music. The European bands sound hungry — like they live for their music."

That kind of attitude isn't going to make Sound Barrier many friends among musicians. But they don't really care.

"You have 35 minutes as an opening act," explains Dave, "You want to hurt the other band as much as possible. It's like a football player with cuts coming up next week. You want to knock somebody down to get attention."

With *Born To Rock*, Sound Barrier might just get some of that attention. □



Sound Barrier: "A lot of metal bands are pure Hollywood — not us."



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LIGHTS, CAMERA, ACTION!

Kevin DuBrow Discusses The Group's Video Philosophies.

by Rob Andrews

Few bands in rock and roll have used the video phenomenon more effectively than Quiet Riot. In the weeks following the release of their 1983 debut *Metal Health*, this Los Angeles-based quartet transformed themselves from a little-known club attraction into one of the most recognizable groups on the music scene. Utilizing an exciting mixture of concert footage and clever story lines, vocalist Kevin DuBrow, guitarist Carlos Cavazo, drummer Frankie Banali and bassist Rudy Sarzo established themselves as one of the masters of "party rock," a title they've further cemented on their most recent LP, *Condition Critical*.

Hit Parader: How important have videos been to Quiet Riot's success?

Kevin DuBrow: They've played a very important part. Video is the most incredible marketing tool ever devised. In the past, bands depended on radio airplay, concert tours and magazine coverage to get their music and their faces known. Now in one fell swoop you can project yourself into millions of homes across the nation. It would take you six months on the road to reach that many people.

HP: Yes, but some bands seem to benefit from video more than others — a group like ZZ Top comes to mind immediately. Quiet Riot is another one. Why have you benefitted while other bands have not?

KDB: In this band we're all natural hams. We really enjoy getting in front of a camera and performing. It's a lot of fun for us, and that comes across in the video. So many groups take themselves so damn seriously it makes me sick — and that includes a lot of other hard rock bands. They don't seem to realize that this is supposed to be fun. If a rock and roll band can't understand that they're not supposed to look like they have the troubles of the world on their shoulders, I have no use for them.

HP: Are there any bands in particular you feel don't make effective use of the video medium?

KDB: Sure there are, but I've learned my lesson.



Mark Weiss

Kevin the mouth gets his reward.

I'm not going to criticize other bands, especially when some of them are doing very well for themselves. I'd rather talk about the groups I feel are doing things right, like Van Halen. Those guys have the perfect attitude toward making their clips. They just get together and have a blast. Much of the success for **1984** comes from their videos. People can look at them and see that they're real people, not stuck up.

HP: But Van Halen only spent a couple of thousand dollars on their first videos for **1984**. Quiet Riot spent much more than that just on the clip for *Mama Weer All Crazee Now*.

KDB: That's true, but money really has very little to do with it. It's much more a matter of attitude. You can't spend enough to get the right attitude — either you have it or you don't. Van Halen has it, Quiet Riot has it, most other bands don't. We did spend quite a bit of money making the clip for *Mama Weer All Crazee Now*, but we wanted to try something a little different. We shot it with 35mm film like a real movie. That's different than the way most videos are done. But it yields a better looking product, and that's what we're looking for. We don't mind reinvesting some of the money we've made into the product we're releasing. We spend a great deal on our stage sets, and we'll keep spending a lot on our videos.

HP: The fact is, however, that *Mama* did nowhere near as well as your earlier Slade cover tune *Cum On Feel The Noize*. Did that surprise you?

KDB: Yeah, it surprised me a little, but I'm not dumb enough to think that every song we release is going to sail to number one like *Cum On Feel The Noize* did. That was a phenomenon which might never happen again for us. I'd be a total idiot if I let the success we've had affect how I view the rest of our career. Quiet Riot is a band that wants to keep growing and expanding. **Metal Health** is a great album and it will always have a special place in my heart, but we want to keep moving ahead.

HP: If you're so concerned with progressing, why did you record a second Slade song instead of letting Quiet Riot's music stand on its own?

KDB: It's simple. We always thought *Mama* was a great song. In fact, we wanted it on the first album instead of *Cum On Feel The Noize*. It was our producer, Spencer Proffer who got us to change our minds. Even then we knew we wanted to do *Mama* one day, and after the success we had with *Feel The Noize*, this seemed like a perfect time.

HP: Do you regret that decision?

KDB: Not at all. As I said before, Quiet Riot is about attitude and that song had the perfect attitude for us. I can promise that we'll never do another Slade song, but I'm very glad we did the two we recorded.

HP: There seems to be a backlash against Quiet Riot at the moment. People seem to take offense to some of the statements you've made over the last year. Have you noticed that attitude at your concerts?

KDB: Not one bit. The people who come to our shows know they're going to have a great time and that we're going to rock our tails off for them. They seem to appreciate that. They know they're not going to hear a one hour show then a quick "good night." That's not our style. We pour every ounce of strength we have into each show we do.

"In one fell swoop we brought Quiet Riot into everyone's living room."



Quiet Riot (left to right): Carlos Cavazo, Rudy Sarzo, Kevin DuBrow, Frankie Banali.

If some people have taken offense to what I've said in the past, I'm sorry, even if they're all true.

HP: What do you see next for Quiet Riot? Will there be more videos in the near future?

KDB: We're going to stay on tour right through the spring, then we'll probably start working on the next album. We already have some songs written for that one, and they're great. In terms of video, we'd like to do another one for **Condition Critical**. A lot of the songs on that album naturally lend themselves to visual presentations, and while we've already done a couple of clips for the album, I'd love to do a couple more.

HP: Did things happen too fast for Quiet Riot?

You've been working in bands for nearly a decade, but do you ever say to yourself, "It would have been nice to build to the success of **Metal Health** after a few albums, not right away?"

KDB: I wouldn't change a thing; not even the frustrating years when nobody wanted to believe that Quiet Riot could be successful. Do you really expect me to say that I'd rather not have an album that sold 5 million copies? I'm not as dumb as I look. I've loved every minute of the last couple of years. We've accomplished things that very few other groups in music history have done, and no matter what happens in the years ahead, that's something they can never take away from us." □

ON THE SET WITH... *The Scorpions*

Hit Parader Travels To New Jersey
To Watch The Scorpions Film *I'm Leaving You*.

by Jodi Summers Dorland

"Let me see! Let me see!" exclaims Scorpions' guitarist Matthias Jabs as he scurries out of the band's on-the-set mobile home and maneuvers his way through hordes of autograph seeking fans to greet **Hit Parader's** editors. "Ya, that's a good cover shot," he confirms grabbing the October issue.

He motions for the editors to follow him into the camper. There, vocalist Klaus Meine, guitarist Rudy Schenker, bassist Francis Buchholz and drummer Herman Rarebell, in addition to a slew of attractive extras, are sitting around on lunch break, drinking Coors beer and dining on barbecued chicken and raw oysters.

"I look good," states Klaus affirmatively as he stares at the

cover. Issues are handed out to the rest of the band and they immediately begin reading their story and commenting to each other in German.

This reunion of the Scorpions and **Hit Parader** occurs on the set for *I'm Leaving You*, the third video off the mega-platinum *Love At First Sting* album.

"Our feeling toward video is always to be as inventive as possible," reveals Klaus. "We'll never be trapped into doing similar videos. Every one we do will be different."

"We're willing to try anything," agrees Rudy. "We're very anxious to present ourselves in our videos. But we know that if people see it over and over it may get boring if it was just our faces. That's why with every video we try to make a mini

epic where a lot is going on all the time."

The clip for *I'm Leaving You* was rush released because of difficulties with the band's previous video, *Still Loving You*. According to Scorpions' manager David Krebs, that video was originally supposed to be a concept clip directed by David Mallet, who also did *Rock You Like A Hurricane*. *Still Loving You* had been climbing the charts for three weeks when Mallet had to cancel out of the shoot for personal reasons. Fortunately, the Scorpions had been filming many of their shows for a concert film intended for release in Europe, so they were able to utilize live footage for the clip.

"We've always been fascinated by films and videos," stated Klaus. "When it was suggested to us that a



The Scorpions on the set (left to right): Matthias Jabs, Rudy Schenker, Klaus Meine, Herman Rarebell, Francis Buchholz.

Rudy Schenker

movie of the tour could be made, we said, 'Why not.' We figured we could reach even more people that way and give fans who weren't able to come to our concerts a chance to see what our show is like.

"But when it comes to videos, we enjoy the input of our directors," he

continued. "We're not an egotistical type of band that wants complete control of everything. We're very much in control when we record or when we play live, but there are people who know more than we do when it comes to presenting us in the video format."

The problem with *Still Loving You* was that one of those "experts," Mallet, was just not available. According to Krebs, "Live footage had to be substituted, and although it's a great song, the video didn't match up to standard MTV fare."

For *I'm Leaving You* the

Scorpions wanted to create something that would be a state-of-the-art video clip. Therefore, they called upon the King of Commercial Clips, Martin Kahan, who had previously worked his magic for the likes of Kiss and Motley Crue. For the Scorpions, Kahan put aside his slew of fire breathing heavy metal heroics and went for Marx Brothers-style slapstick. He explains, that video is supposed to take place in the 1930's. The band's bus breaks down on the way to a gig, a girl's softball team gets wind that the band is in town...and it becomes an evening of hair raising hilarity — complete with six-inch long scorpions, twelve beautiful athletes, and one shotgun toting father. All this excitement is supposed to be taking place in the mythical town of Bedford Falls — population 418. In reality Kahan took these Teutonic terrors to the heart of Bruce Springsteen country — the New Jersey shore.

"I chose this area because of the 100-year-old Peninsula House hotel where we shot part of the video," Kahan confides. "We wanted to shoot the rest of the video in the area, so we used the locale around Sea Bright, New Jersey."

Hit Parader caught up with the proceedings mid afternoon on a beautiful sunny day. The Scorpions were lazing around dressed in their traditional rock and roll finery; leather and animal prints. The attire was not all that different from anything you see the Scorpions wearing on stage. The girls were wearing halter top baseball uniforms — strange costumes for a 1930's style clip.

But enough of wine, women, aphrodisiac oysters and philosophies of success. "It's time to go on," Kahan announces. "Make sure the band are made up."

Proving their professionalism, the Scorpions immediately put their copies of **Hit Parader** away and hightail it toward the set. Of course, as soon as they step out of the comfortable confines of their trailer, a slew of waiting fans wanting autographs and photos converge on them. Technical assistants clear the fans away so the Scorpions are able to walk through the parking lot of the Sandy Hook Diner and onto an ancient bus with a massive Scorpions' logo taped to its side.

"Okay, in this scene the bus is breaking down," directs Kahan as he wipes the sweat from his brow. "I want you to come off the bus, look underneath it and act annoyed."

Curious to see what the shot is going to look like, Klaus takes a seat in the cameraman's chair and stares down into the camera.

Klaus Meine: "I look good."



"Ya, it's good," he comments, climbing back onto the bus with a broad smile on his face.

"The signboard snaps, signifying take one. Kahan yells, "Roll it!"

Herman and Francis climb off the bus and stare at the billowing smoke coming from underneath. Rudy steps out and bangs his fist against the door in annoyance. Last are Matthias and Klaus, wearing shades to enhance their rock and roll image. They climb out of the bus and look around.

Suddenly, Klaus points off into the distance. Matthias' face lights up, and he lifts up his glasses for a better look. Yes, they realize it's not going to be too bad after all. There are women in this town. And as with any fantasy that has come to be associated with rock and roll video, the females are beautiful, healthy, sexy and, of course, barely

clothed. Seven more takes of this day dream and it's a wrap.

"The pretty girls in our videos give us something to look at during the long hours of shooting," states Klaus. "Later they give the boys something to look at while the girls are looking at us."

Next it's off to the local ball field to watch the girls attempt to play some softball. The entire production company pulls up, buses, vans and all, creating a bit of havoc. Not aware of the day's festivities, the police roll up in one of their patrol cars. A minor conversation ensues between the director and the officer. It ends shortly and uneventfully. Then it was back to fantasy land.

"Let's move this along," Kahan bellows. "We're spending two days on something that's only four minutes long." □

INSTRUMENTALLY SPEAKING

by Michael Shore

The avalanche of newfangled digital polyphonic programmable synthesizers and related do-it-all keyboards that's fallen on us in the past couple of years has been incredible. Whole new vistas of sound-color and flexibility have been made available. But sometimes it seems to be almost *too* much: how do you keep a handle on the stack of keyboards surrounding you, so you don't completely disappear from an audience's view. Should you just get all programmable

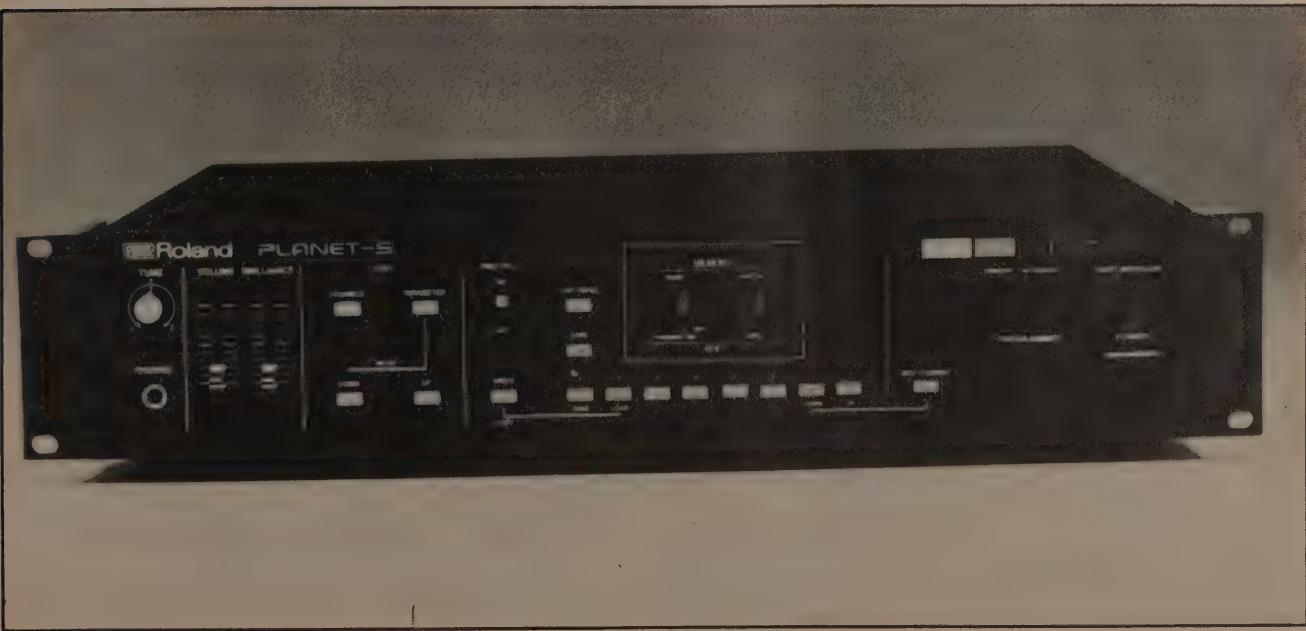
digital synths, say two or three, each of which could be a piano or organ or clavinet or horn section or lead synth or whatever? But how many? Three not enough — six too many? And how do you remember all those different presets out of a bank of 64 or 128 voices if you happen to pick just one super colossal synth that does it *all*? Or should you get separate electronic piano, organ, lead synth and so on?

This is getting a bit ridiculous, but the point is that the always enterpris-

ing folks at Roland have come up with something that eliminates the need to even joke about such questions. It's a *modular component* system: you get a keyboard with a full range of voice treatment controls, and then you plug in any of a variety of sound modules, either for piano, organ, poly-synth, or whatever. In effect, you could have a whole *bunch* of electronic keyboards, including several programmable digital polyphonic synths, all in one handy



The MKB-300 keyboard



The Planet S module

keyboard and a bunch of little modules.

That's just what the Roland system is. At the heart is the keyboard. The top of the line MKB-1000 has 88 velocity sensitive wooden piano-action keys (the cheaper MKB-300 has 76 plastic keys), and is not only a superbly playable professional keyboard, but a sophisticated and versatile MIDI-brained control center, with key-transposition, modulation depth, rise-time, pitch-bend, and a host of keyboard-split and inverter controls, plus a 128-program memory bank (in case you really want to use it like a regular digital programmable synth after all).

Three sound modules have been introduced as companions to the MK-1000 and 300x, and all of them can also be driven by Roland's GR-700 guitar synthesizer or Octapad electronic drum units: the MKS-30 Planet S is a six-voice, programmable polyphonic synth with 64 voice patches (get the M-16 memory cartridge for 64 more!) and 32 variable parameters; the MKS-80 Super Jupiter is an 8 voice version drawing from Roland's "popular with the pros" Jupiter 6 and 8 synths, so 'nuff said. The Planet P is a 16 voice electronic piano module with eight presets, chorus, flanger and tremolo. With the MKB-1000 controlling it you'd better believe it responds magnificently.

With these three modules alone, you've conceivably got 264 variable voices in one sleek, superb keyboard.

and with only three little boxes on top of it that you slide in or out of the slots on the keyboard's control panel. Roland has turned the neat trick of providing unbelievable versatility and incredible convenience at the same time.

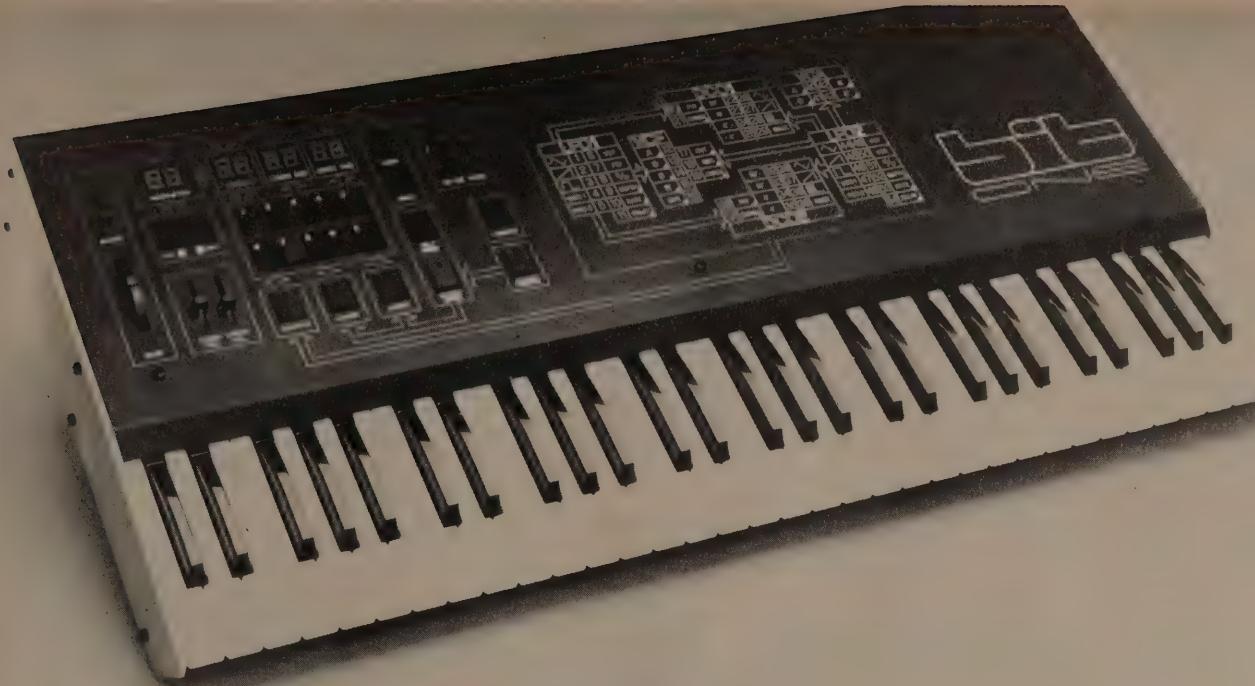
Of course, all this will cost you. To find out more on a worthwhile investment, write RolandCorp U.S., 7200 Dominion Circle, Los Angeles, CA 90040-3647. Tell them you want to know about the "Mod" (as in modular) Squad. Solid. □



The Super Jupiter module

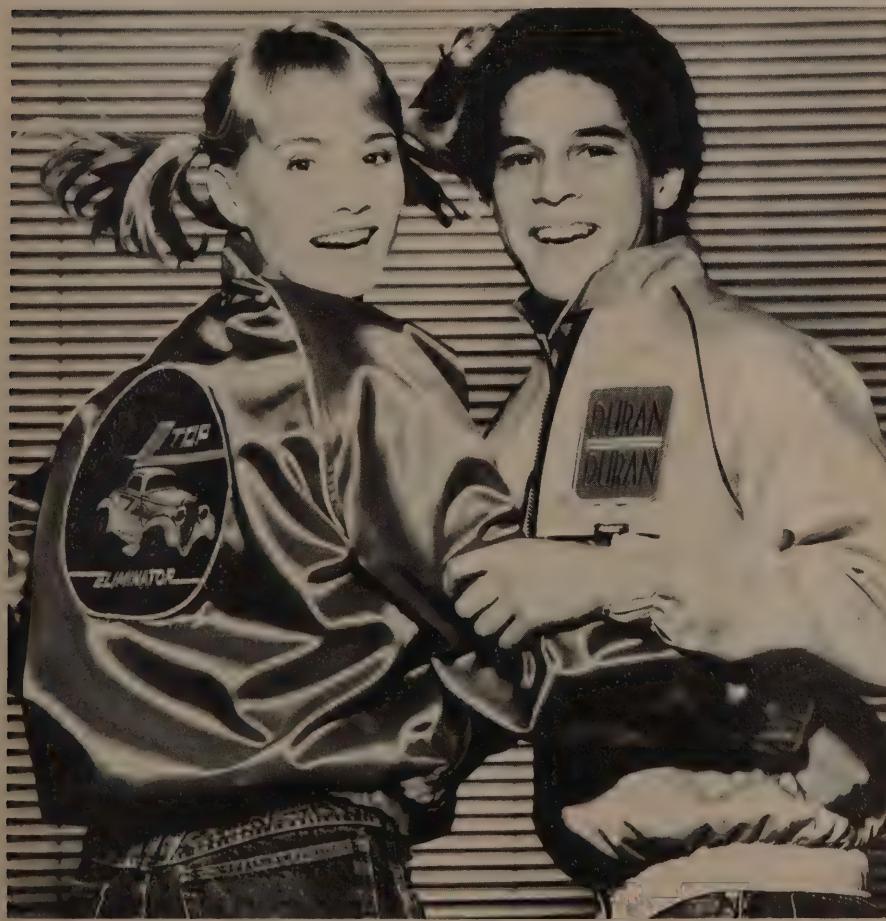


The Planet P module



DKI "BIT ONE" SYNTHESIZER

Digital Keyboards, Inc. introduces the "Bit One" synthesizer, a neat balance of analog and digital technology which has been more than a year in the making. The "Bit One" is a six-voice polyphonic synth with two digital oscillators per voice, such exclusive new features as "park mode" (to compare original sounds to newly edited ones in a flash), doubling/lowering, stereo output, programmable keyboard split, and front-panel touch-sensitive block diagrams for programming oscillator, filter and amplifier parameters (the VCF has the usual ADSR controls, as does the VCA, and there are two low frequency oscillators). There are also extensive velocity-control features making this one synth that's ultra-sensitive to the way its five-octave keyboard is played, which is great in terms of getting fine nuances. And it's got MIDI, of course. For more info, write Digital Keyboards, 105 Fifth Ave., Garden City Park, NY 11040.



Roadie Jackets have introduced a line of reasonably priced nylon/satin tour jackets. While the photo shows only the ZZ Top and Duran Duran jackets, such metal monsters as Motley Crue, Judas Priest and Iron Maiden are available. The jackets range in size from extra small to extra large and come with band logo and design on both the front and back. The jackets are available at record stores and other retailers nationally.



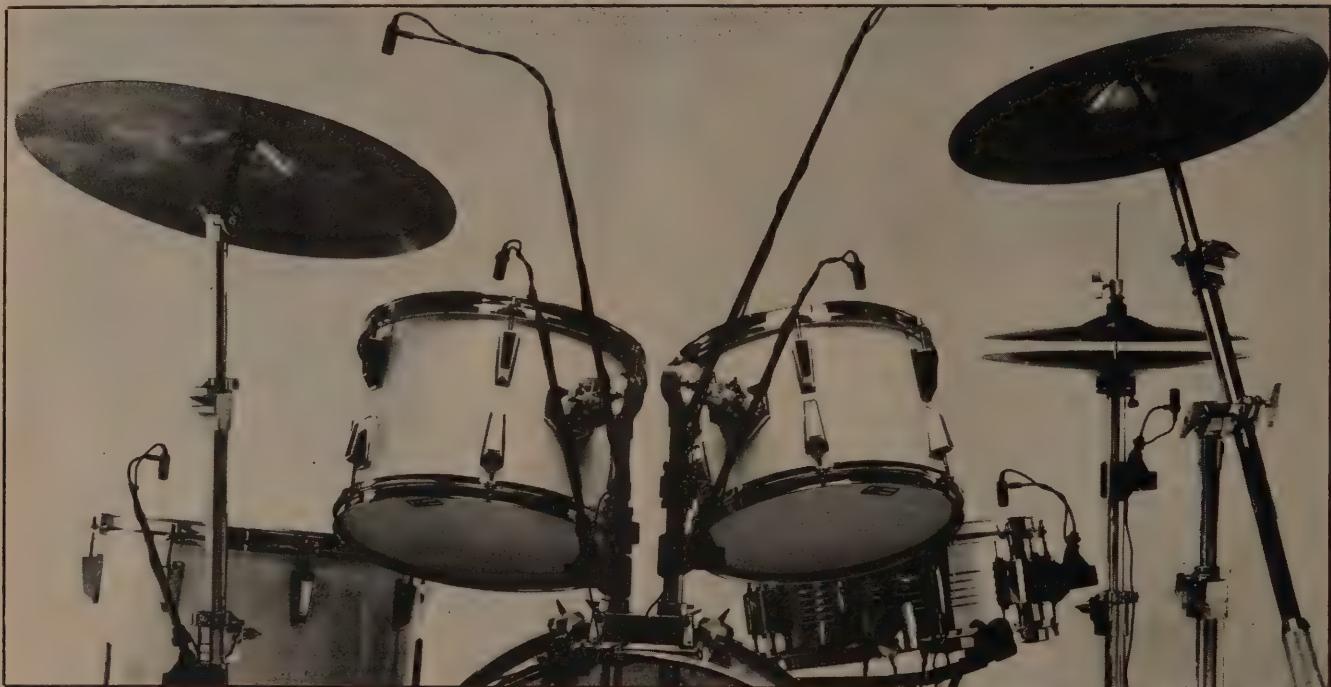
BANANA CHORD COMPUTER AND GUITAR TUNER

Go bananas, musicians, with Banana Musical Products' latest gizmos: the Chord Computer is hand held, pocket sized, and has built-in LCD display of all common chords and scales, plus inversions, augmented and diminished chords, not to mention half-step transposition up or down. The keyboard style light up display's also a real help. It lists for \$59.95, and Banana tells us they sold 5,000 of these babies in under 90 days in the U.K. The Quartz Guitar Tuner model BT-1 has built-in mic, lighted meter, and can be used "in line" onstage without having to plug it in or out. Pitch can be adjusted two notches up or down from standard A440 with a bottom mounted calibration screw. At \$29.95, it's just about the lowest priced tuner out there. For more info, write Banana at P.O. Box 1058, San Juan Capistrano, CA 92693.



FENDER MINI MICS

Fender's new M-1 "mini-mic" system offers unique new possibilities in sound system setup for stage work as well as in studio. Its small size (1½" long, weighing only 12 grams) is an obvious convenience, but it's also a great condenser mic, with a strong directional pickup pattern and the ability to handle 148 dB of sound pressure without distorting. So it's perfect for isolating high level sources, like a snare drum — or a screeching heavy metal singer for that matter. It operates with a pocket sized box that can be battery run, another great convenience for portability's sake, and has switchable low-cut and notch filters to greatly aid feedback and resonance control. At \$175 list, a bargain. Multi-application kits allowing you to tailor the mike's gooseneck for customized use, change clips, telescope and so on, range from \$20 to \$50. For more info, write Fender Musical Instruments, 1300 East Valencia Drive, Fullerton, CA 92631.



TAMA TECHSTAR

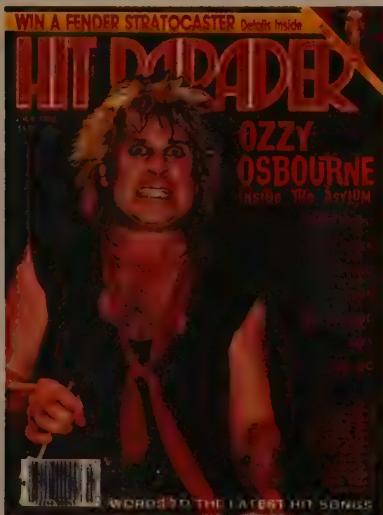
Tama, one of the world's most respected makers of old-fashioned acoustic drums, has gotten into the electronic drum market in a big way with the "Techstar" line. The TS500 kit has five pads but six voices in its module. There are bass, snare, and three tom-tom pads, but the snare pad, in a revolutionary move for electronic drums, has an integrated rimshot trigger with its own voice — finally, an electronic snare that, like acoustic snares, can produce at least two different sounds. Not only that, but all of the drum pads change pitch-sensitivity from the center to the outer edge, just like real acoustic drums do. The tom pads have rimshot triggers too, and the pads themselves, while flat and five-sided and not unlike the hexagonal Simmons drums, have a round, raised traditional drumhead rim in their center on which you hit the rimshots. The voice module gives selectable preset or user-programmable voices and the usual noise-tone, bend, pitch, and sensitivity controls. The TS-306 (pictured here) is an add-on module for the TS-600 system of four tom pads, a handclap pad, and a wild card synth pad — the perfect Christmas gift for the acoustic drummer in need of some versatile add-ons. For more info, write Hoshino USA Inc., P.O. Box 886, Bensalem, PA 19020.

HIT PARADER

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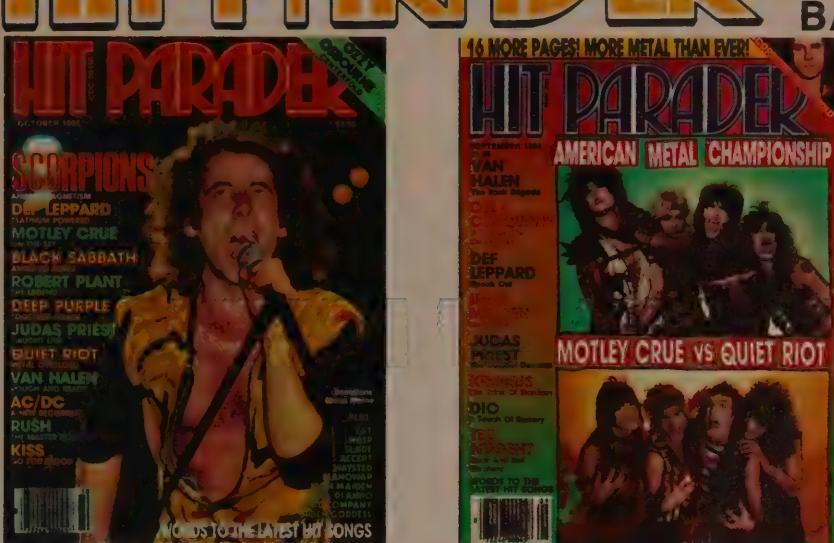
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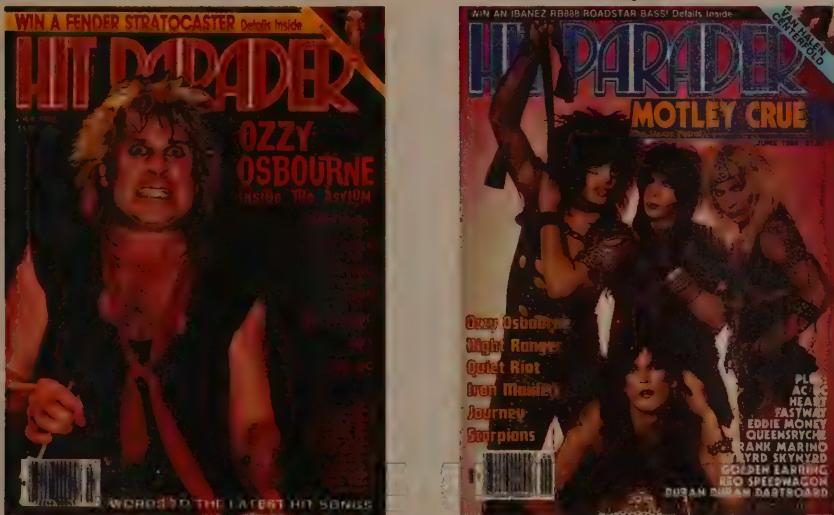
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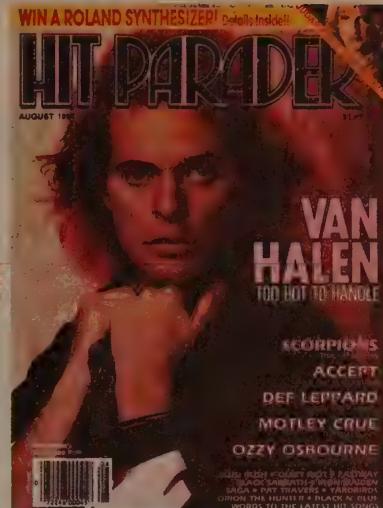
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Def Leppard

the price of fame

by Winston Cummings

The scene in the recording studio was one of hushed silence — a sharp contrast to the heavy metal mayhem which had been taking place only moments before. Joe Elliott, Rick Savage, Steve Clark, Phil Collen and Rick Allen sat quietly in the tiny control room carefully listening to the playback of the latest take of a track destined for their upcoming album. Behind the massive studio console, their producer fiddled with one knob and gently twisted another, trying to find the elusive mix that would please both himself and the five musicians gathered closely around him. As the song drew to a close, the band members looked at each other with sullen resolve — there would have to be another try at creating what guitarist Steve Clark called a perfect rock and roll song.

"We may never get it just right," he said. "But we're never going to stop trying either. There are some very good bands out there who can record a song once or twice and be satisfied with the sound they get. That's not the way Def Leppard works. When you've recorded with Mutt Lange, you learn to look for perfection at all times. We're trying to make the best record we can, time isn't a factor. We're determined to do anything to stay on top."

Few bands in rock and roll can match the fierce determination that Def Leppard has exhibited throughout their meteoric four year rise to the top. Whether it's been on the concert stage, or in the studio creating one of their multi-million selling vinyl opuses, this quintet has taken great pride in their work. This attitude has made them one of the most respected — as well as the most successful — groups on the planet.

"This band first got together when we were teenagers, even then we knew we wanted to do things properly," Savage said. "We've never looked for the easy way out. We make music because we love it and because we take a great deal of pride in it. We'll never be placed in

a situation where we're simply cranking out 'product.' We'd all rather quit than have it become that mechanical. We've been criticized for taking so much time making our albums, but we're trying to make music that will stand the test of time, and that's something we can't be expected to do in a week."

"Each album has been a major step forward for us," Elliott added. "Our first LP, *On Through The Night*, was a record that presented a lot of '70s-style sounds and ideas. Our second album captured the spirit of the 1980s. I like to think of *Pyromania* as an album for the 1990s, and the new one we're making is for the millennium. I'm not trying to sound pompous when I say that. It's just that I believe we can accomplish things that few other bands can, and we don't want to waste that opportunity."

Judging by the material contained on their forthcoming disc, it's apparent that the Leps have not wasted a moment while creating their finest album ever. Playing with more power and precision than even on *Pyromania* — one of the most successful albums in rock history — Def Leppard truly have lived up to Elliott's expectations.

"There's no question that we can keep improving," Joe exclaimed.

"So many bands seem to reach a peak, then get a little lazy. We're still very young in this band, and playing music is the most important thing in our lives. I'm not saying we haven't begun to enjoy life, for instance, I just bought a new home in Ireland, but we're still totally motivated by rock and roll. The thought of going out on the road for eight or nine months doesn't bother us. We don't have wives and kids to concern ourselves with. There's no particular reason for us to stay at home. We want to see the world, and bring rock and roll everywhere we go."

Elliott's words were echoed by Clark, who, as the band's only married member, would seem to be the one most liable to complain about the group's hectic schedule. "Our families and friends all understand what we're going through. We try to have time for everything and everyone, but sometimes that's just impossible. With our success comes a lot of extra responsibility, and we have to be prepared to make sacrifices for the band. Right now Def Leppard comes before just about anything else; that's the way it has to be, whether we like it or not. We're all like brothers in this band, and we owe each other the time and effort required to keep us on top."

The brotherly attitude that the members of Def Leppard feel toward one another is real. Following the difficulties the band had with charter member Pete Willis during the recording sessions for *Pyromania*, the realigned band drew together tighter than ever, realizing how interdependent they are. That attitude has made the band's new album their most cohesive ever.

"We did spend a great deal of time together while making this album," Clark said. "We spent a month in Ireland during preproduction without anyone or anything except our instruments and our amps. And believe me, a situation like that can really test

your friendship. It's even tougher than being on the road where you have plenty of diversions to occupy your time. When you're thrown together in close quarters with only each other to deal with, you really find out what everyone's like. We came through that period with flying colors, and that cohesiveness carried over to the recording session as well. It made us a better band, as did having Phil aboard for

the entire recording process. His contributions have been great."

As the band's newest member, Collen is being made to feel the greatest pressure about the Lep's upcoming LP. He joined the band late in the **Pyromania** recording sessions, and if the group's new album were to fail, many would point the finger of blame at this jovial, blond axe slinger. To answer his possible detractors, Phil only

has a warm smile and a confident outlook.

"I love being a member of Def Leppard," he said. "It's not like I haven't paid my dues with the band. I was on the road for the last year with the guys, and if I couldn't cut it, they would have found out very quickly. Right now we all believe in each other, and we believe in the music we're making. Nothing's going to change that." □



Joe Elliott

Caught in the act

Ronnie James Dio

by Terry Whitfield

Ronnie James Dio never seems to lose his cool — even when he's sitting backstage preparing to perform in front of 20,000 crazed metalheads. As members of his band busily scurried around him making last minute costume adjustments and final instrument tunings, the diminutive vocalist quietly sat in a corner with a contented smile on his face.

"I don't have to act like a chicken with its head cut off before a show," Dio casually explained. "I've been doing this for a long time now, and while I still get as big a kick out of it as ever, I'm not about to start wasting energy by getting nervous. I know what has to be done on stage, and I know how to do it. As far as I'm concerned that's all that matters."

No doubt about it, on his current world tour in support of the album, *The Last In Line*, Dio, along with cohorts Vivian Campbell (guitar), Vinny Appice (drums) and Jimmy Bain (bass), has proven that he certainly knows how to put on a rock and roll extravaganza. Utilizing a stage bedecked with exotic Egyptian-styled temples and enough laser effects to light up the New York skyline for a week, Dio creates an in-concert environment that perfectly enhances his intense metal anthems.

Drawing from his first solo LP, as well as from his current chart-topper, Dio puts on a two hour stage spectacular that has the capacity crowd begging for more. Such metal anthems as *We Rock* and the moody *Breathless* are presented with expert precision; Dio's powerful voice cuts through the band's instrumental attack like the proverbial hot knife through butter. Not wanting to disregard his past, Dio also unearths *Man On The Silver Mountain* and *Heaven And Hell*, numbers he recorded during his respective stints with Rainbow and Black Sabbath.

"Why shouldn't I play those songs?" Ronnie had asked before going on stage. "I wrote them, and I still love performing them, so why shouldn't I do it? Other bands are recording cover tunes left and right. I certainly see no reason that I can't play one of my own songs in concert."

While Dio's vocal antics are unquestionably the central focus of the evening's proceedings, the surprise star of the show is guitarist Campbell, whose high-flying six-string dynamics proved him to be one of the brightest lights in the guitar galaxy. Tearing off burning solo after burning solo, the Irish axe master repeatedly amazes the crowd with his instrumental dexterity. In keeping with the theatrical aspects of the show, Campbell presents his solo for *Egypt (The Chains Are On)* utilizing a laser shooting guitar, which he plays while standing atop one of the stage's huge temple props.

After the show, as the band relaxed with a few beers, Dio was only too happy to praise Campbell's virtuosity. "Vivian's one of the greatest guitarists I've ever seen, and I've seen and worked with the best," Ronnie said with a grin. "He has so much talent, and he hasn't let it go to his head. He's such a joy to work with — but that's true for everyone in the group. I've had enough bad experiences in music to last a lifetime, and I won't allow myself to be involved with another one."

"In some of the bands I've been involved with in the past, egos grew to ridiculous levels," he added. "In fact, Tony Iommi and Geezer Butler may have a patent on unmitigated gall, but I've learned from my mistakes. That's why I won't allow ego to enter into this band. We take our energy and put it into the show instead of trying to outshine each other off stage. What we have in this group is professional pride, and there's nothing wrong with that. We go out every night determined to put on the best show we can. I think we accomplish that goal, and I'm very proud of that." □

turning the trick

Tom Peterson

Former Cheap Trick Bassist Returns To The Rock Scene.

by Paul Hunter

What does one do when they decide to leave one of the most popular bands in rock and roll? For former Cheap Trick member Tom Peterson the answer is to suffer through years of frustration.

"When I decided to split from Cheap Trick, they were incredibly successful," the tall, handsome bassist explained. "The album, *Live At Budokan* had sold a couple of million copies, and the next album, *Dream Police* also went platinum. We were on top of the world, but I wasn't happy. We had become a

machine. Cheap Trick was spending a certain amount of time on tour every year, then we'd go into the studio and just crank out an album. There was

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lawsuits. It became ridiculous. I have no hard feelings toward the members of Cheap Trick, but unfortunately they proved to be some-

ladies, a fact which may once again establish Peterson as a major force on the rock and roll scene.

"This album came out on a small



Linda Nuttgens

Tom Peterson and Dagmar: "I have no hard feelings toward the members of Cheap Trick, but unfortunately they proved to be somewhat vindictive."

similarity.

While his latest band has occupied most of his time, Peterson has also taken the opportunity to do a few other interesting music projects — the most noteworthy of which was appearing on Mick Jagger's solo album. Playing in the recording studio alongside guitarist Jeff Beck and Jagger was, as Tom recalled, "an unforgettable experience.

"I had met the guys who were producing Jagger's albums a few months before they went to work on that project," he explained. "They said they loved the sound of my 12-string bass, and that they'd like to have me overdub a few bass parts. Then I got a call to come down and play on a few of the sessions. They wanted me for the rock tracks. Most of the album has a reggae feel to it, and Sly Dunbar and Robbie Shakespear were the rhythm section on those. On my tracks I played with Beck and drummer Michael Shrieve, who did that album with Sammy Hagar and Neal Schon. Mick was there all the time, he had his hand in everything. He's an amazing guy; so full of creative ideas. He's an inspiration. He approaches rock and roll the way it should be done." □

behind the lines

by Adrienne Stone

Hit Parader Launches A New Column That Goes Backstage To Uncover The Latest News And Gossip.



W.A.S.P.: They've canned drummer Tony Richards (second from right)

What can I say? Lately, the world of Heavy Metal has been so active — it's been positively bubbling over with a cauldron full of succulent news from behind the scene.

Let me tell you, I, for one, was really shocked when Blackie Lawless, founder/bassist/chief songwriter, et al., for L.A. metal quartet W.A.S.P., confessed that, practically on the eve of the band's maiden tour, they axed drummer, Tony Richards. Although Blackie cited "personal reasons" for the dismissal, the band wasted no time finding a replacement for the unfortunate Mr. Richards. Their new skinman, Steve Riley, from Boston (the city, not the band), had only a few days to learn the band's material before their jaunt to England, Europe and Japan.

I guess this must be the time for band switcheroos. New York band Anthrax, have followed suit and dropped vocalist Neil Turbin from their company. While they busied themselves looking for a replacement, Neil made a big show of announcing to anyone who would listen that, "I'm going to

France to do an outdoor concert with Virgin Steele." Supposedly, Mr. Turbin jetted across the Atlantic only to find that ex-Riot singer, (and Neil's personal fave) Rhett Forrester, beat him to the punch and was up on stage with V.S. even as Neil arrived.

TOP SECRET: What "snaky" English bandleader is miffed at a "fast" British guitarist because of a tiff they've had as to who opens for a diminutive power-lunged American singer on his upcoming tour? I only hope this doesn't lead to the inevitable bandslagging that so often follows such a disagreement.

Nikki Sixx, the pink-'n'-black haired Motley Cruester, has finally replaced the auto he wrecked last year (he wrapped it around a telephone pole) with a smashing new black Corvette. Personally, I think he should dye the rear view mirrors hot pink to match his "do." It sure beats personalized license plates.

SEEN AROUND TOWN: Joan Jett and Peter Frampton (no they weren't together) both went to see

the last concert of Billy Idol's tour at New York's Nassau Coliseum. Joan opted for a stageside view of the show, while Peter and his lady headed for audience seats as soon as the lights dimmed. The show, which was being videotaped for future use, was a sellout success.

Afterwards, of course, there was the obligatory post-concert soiree. Held in the Arena Room below the Coliseum, guests were rubber-stamped "Hot to Trot" for admission then herded into the balloon-festooned free bar. When Billy made his fashionably late arrival, the sea of cocktail guzzlers parted in outright admiration for their "Idol." The man was bedecked in a black and purple leather jacket and customary tight pants. Even the beautiful models scattered about the party area paled in comparison to the glitter-eyed Englishmen. Well, I was impressed anyway! Snake-skin clad guitarist, Steve Stevens, held court at a far table with his parents (he closely resembles his mom). The 25-year-old guitarist is well on his way to becoming one of the premier heavy metal guitarists of our time — mark my words.

If they ever decide to hold a contest for most personnel changes in one band over the shortest period of time, Gotham rockers Kiss are definite contenders. As you know, shortly before the beginning of their European tour, new guitarist Mark St. John developed an arthritis-related ailment in his hands and legs and was unable to join them in their trek overseas. How unfortunate for Mark, as he hadn't yet played live with the unit. While insiders clucked their tongues and muttered about the Stanley/Simmons Reich, I'm finding it hard to believe that they think they can fool their fans at this stage of the game. For instance, does Gene really think that "rug" he's wearing looks like the real, frizzed out thing? You can fool some of the people some of the time, Gene...

Alas, I've reached the end of my debut *Behind The Lines* column. Gotta go catch another show tonight...See ya next month! □

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THE BOYS OF SUMMER

(As recorded by Don Henley)

DON HENLEY
MIKE CAMPBELL

Nobody on the road
Nobody on the beach
I feel it in the air
The summer's out of reach
Empty lake empty streets
The sun goes down alone
I'm drivin' by your house
Though I know you're not home.

But I can see you
Your brown skin shinin' in the sun
You got your hair combed back and
your sunglasses on baby
And I can tell you my love for you
will still be strong

After the boys of summer have gone.

I never will forget those nights
I wonder if it was a dream
Remember how you made me crazy
Remember how I made you scream
Now I don't understand what
happened to our love
But babe I'm gonna get you back
I'm gonna show you what I'm made
of.

I can see you
Your brown skin shinin' in the sun
I see you walkin' real slow and
you're smilin' at everyone
I can tell you my love for you will still
be strong

After the boys of summer have gone.

Out on the road today I saw a
"Deadhead" sticker on a Cadillac
A little voice inside my head said
"Don't look back, you can never look
back"

I thought I knew what love was
What did I know
Those days are gone forever
I should just let them go but.

I can see you
Your brown skin shinin' in the sun
You got that top pulled down and
that radio on baby
And I can tell you my love for you
will still be strong
After the boys of summer have gone.

I can see you
Your brown skin shinin' in the sun
You got that hair slicked back and
those Wayfarers on, baby
I can tell you my love for you will still
be strong
After the boys of summer have gone.

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L.O.V.E MACHINE

(As recorded by W.A.S.P.)

BLACKIE LAWLESS

Lady have you known me
The perfect love machine
I'm Virgo my Leo's rising
Venus made me king
That trail of broken hearts
They all belong to me
Magic runs through my fingers
One touch you'll see.

L.O.V.E.
All I need's my love machine
L.O.V.E.
All I need's my love machine

L.O.V.E.
All I need's my love machine
L.O.V.E.
All I need's my love machine
Tonite, tonite.

What can I do for you
Am I your wildest dream
What do I move in you
Am I what I seem
My eyes they lie and you cry
Love brings you pain
And if you try to love me
You'll not be the same.

L.O.V.E.
All I need's my love machine
L.O.V.E.
All I need's my love machine

L.O.V.E.
All I need's my love machine
L.O.V.E.
All I need's my love machine
Tonite, tonite.

L.O.V.E.
All I need's my love machine
Tonite, tonite.

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I CAN'T HOLD BACK

(As recorded by Survivor)

FRANKIE SULLIVAN
JIM PETERIK

There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire
I can feel you tremble when we touch
And I feel the hand of fate
Reaching out to both of us
I've been holding back the night.

I've been searching for a clue from
you
I'm gonna try with all my might
To make this story line come true
Can ya feel me tremble when we touch
Can ya feel the hands of fate
Reaching out to both of us
This love affair can't wait.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now
I can see you tremble when we touch

Another shooting star goes by

And in the night the silence speaks
to you and I

And now the time has come at last
Don't let the moment run too fast
I can feel you tremble when we touch

And I feel the hand of fate
Reaching out to both of us
There's a story in my eyes
Turn the pages of desire
Now it's time to trade those dreams
For the rush of passion's fire.

I can't hold back
I'm on the edge
(I can't hold back)
Your voice explodes inside my head
I can't hold back
I won't back down
Girl it's too late to turn back now
I can see you tremble when we touch
Ooh and I feel the hand of fate
Reaching out to both of us
This love affair can't wait
I can't hold back
I can't hold back
I can't hold back
I can't hold back.

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BEARS

(As recorded by Zebra)

RANDY JACKSON

In the middle of winter
The trees are bare and the bears are hibernating
The only sound in the forest
Is the sound of snow heard crashing to the ground.

And in the middle of loving
I hope you'll find a place in your heart for them
They really can't do us any harm
It is only us who can do harm to them.

Oh but there's an animal that winter
won't affect at all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in his hand
He's a man he always holds that precious life in his hands
And I know, I know, I really know
And I know, I know, I really know.

Oh but there's an animal that winter
won't affect at all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in his hand
He's a man and oh he's got that precious thing in his hand.

So in the middle of loving
I hope you'll find a place in your heart for them

Ooh I really do know
And when it's cold and the grass is gold
All the animals take shelter as they hide
And when an animal can't find shelter
Sometime winter takes over and he dies
Ooh really does know.

But there's an animal that winter
won't affect at all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in his hand
He's a man he always holds that precious life in his hands
And I know, I know, I really know
And I know, I know, I really know.

Oh but there's an animal that winter
won't affect at all
He sits by fireplaces waiting for the winter's fall
He owns guns and oh you know he's got that gun in his hand
And I know, I know, I really know
And I know, I know, I know oh.

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SEE YOU IN HELL

(As recorded by Grim Reaper)

NICHOLAS BOWCOTT
STEPHEN GRIMMETT

See you in hell
Can I make you an offer
You can't refuse
I keep my eyes on you 'cos I tell you
that you lose
Now you can come with me to a
place you know so well
I will take you to the very gates of
hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend

I'll see you in hell yeah.

See you in hell
The choice of ten of many sins can
be yours
Half my kingdom for the choice is
yours
You can take it anytime that you
need
Beg steal or borrow all you've got to
do is plead.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell ooh yeah.

Come with me I will take you down
to the very debts of your soul
And I'll make you burn
See you, see you in hell

See you, see you.

Can I make you an offer
You can't refuse
I kept my eyes on you 'cos I told you
that you'd lose
Now you can come with me to a
place you know so well
Like I told you at the very gates of
hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell.
(Repeat)

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MORNING DEW

(As recorded by Blackfoot)

DOBSON
ROSE

Walk me out in the morning dew
baby
Please walk me out in the morning
dew
I can't walk you out in the morning
dew
I can't walk you out in the morning

dew today.

I thought I heard a young girl cry like
a baby
Thought I heard a young girl cry
You did not hear no young girl cry
You did not hear no young girl cry
today.

Well I thought I saw a flash in the sky
this morning
Thought I saw a flash in the sky
today
Well the earth it trembles and the sky
is no longer blue

And now there is no more morning
dew oh today.
Now there is no more morning dew
Now there is no more morning dew
today
For what they've been saying all
these years has come true
And now there is no more morning
dew oh today
No more morning dew today
Won't you please walk me out in the
morning dew.

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BORN IN THE U.S.A.

(As recorded by Bruce Springsteen)

BRUCE SPRINGSTEEN

Born down in a dead man's town
The first kick I took was when I hit
the ground
End up like a dog that's been beat
too much
Till you spend half your life just
covering up now.

Born in the U.S.A.
I was born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A. now.

Got in a little hometown jam
So they put a rifle in my hand
Sent me off to a foreign land
To go and kill the yellow man.

Born in the U.S.A.
I was born in the U.S.A.
Born in the U.S.A.
I was born in the U.S.A.

Come back home to the refinery
Hiring man says "Son if it was up to
me"

Went down to see my V.A. man
He said "Son don't you understand
now."

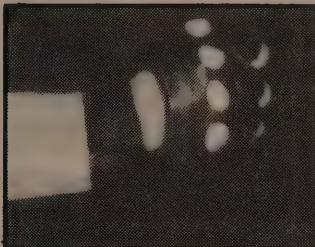
I had a brother at Khe Sahn
Fighting off them Viet Cong
They're still there he's all gone
He had a woman he loved in Saigon
I got a picture of him in her arms
now.

Down in the shadow of the
penitentiary
Out by the gas fires of the refinery
I'm ten years burning down the road
Nowhere to run ain't got nowhere to
go.

Born in the U.S.A.
I was born in the U.S.A. now
Born in the U.S.A.
I'm a long gone daddy in the U.S.A.
now
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
I'm a cool rocking daddy in the
U.S.A. now.

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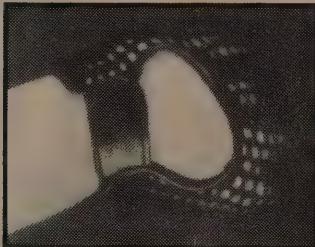
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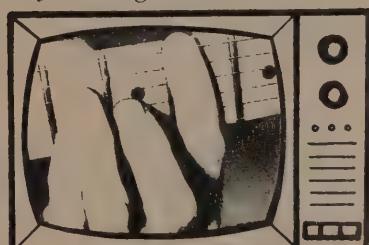
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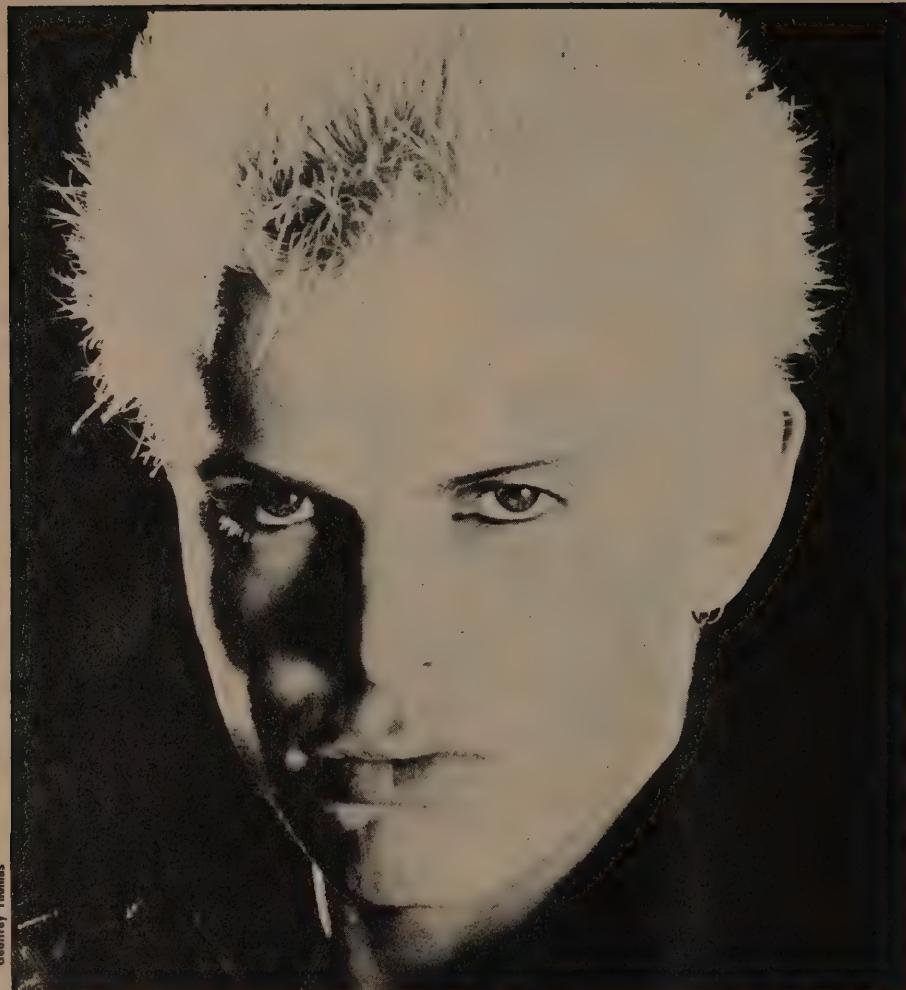
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Geoffrey Thomas

CATCH MY FALL

(As recorded by Billy Idol)

BILLY IDOL

I have the time
So I will sing yeah
I'm just a boy
But I will win yeah
Lost song of lovers
Fellow travellers yeah
Leave me sad and hollow
With just these words.

It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall
Catch my fall
If I should stumble
Catch my fall
If I should stumble.

I've travelled and unwound
My own truth yeah
I've laid my head
On the rock of youth yeah
I've trusted and then broken
My own word

**Just to keep me free
In this mad, mad world.**

**It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall yeah
Catch my fall.**

**It could happen to you
So think for yourself
If I should stumble
Catch my fall yeah
If I should stumble
Catch my fall yeah
If I should stumble
 Won't you
 Catch my fall
If I should stumble
 Catch my fall
If I should stumble.**

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ALL NIGHT LONG

(As recorded by Billy Squier)

BILLY SQUIER

I get up
I run through the world like a fire
Heat it up
I swim in the flames of desire
Chase it if you care
Take it if you dare
It's there in the air
Answer to the gun
Dance in the sun
Run boy run
Run for your life
You're movin' on and on
The art of survival
Is turnin' me on.

And I'll be chasin' it
All night long
(Don'tcha wanna live)
Said all night long
(Don'tcha wanna live)
Chasin' it
All night long
(Don'tcha wanna live)
Chasin' it
All night long
(Don'tcha wanna live).

I get out
I roam through the streets like a tiger
Ooh let it out
I swing like a bird on a wire
Everywhere you go everybody
knows
Ah don'tcha know
Everything you do
Anybody new
They're all on to you
Fight for your life
And turn it all around
The art of survival
Isn't gettin' me down.

But I'll be chasin' it
All night long
(Don'tcha wanna live)
I said all night long
(Don'tcha wanna live)
I'm chasin' it
All night long
(Don'tcha wanna live)
Chasin' it
All night long.

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ENTER HIT PARADER'S GREAT GUITAR GIVEAWAY!!

In this issue, *Hit Parader* continues the Great Guitar Giveaway! This contest is open to all our readers where local laws allow.

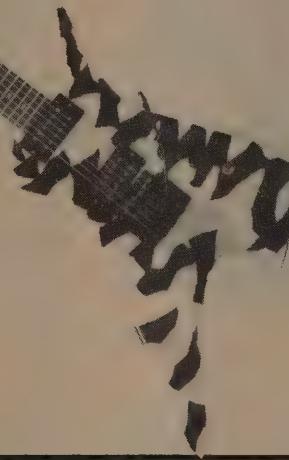
The grand prize in Giveaway #4 is the Scarab II Guitar from Hamer!

To enter, just fill out the coupon below and return it to us before February 20, 1985. No purchase is necessary. On February 29, 1985, *Hit Parader* will hold a drawing to see who the lucky winners will be. Winners will be notified.

In addition to this month's grand prize winner, 10 runners-up will each receive a DiMarzio Gigbag. Plus, 50 additional winners every month will be given a one-year subscription to *Hit Parader* — America's best rock and roll magazine!



THIS MONTH'S GRAND PRIZE



Scarab II guitar from Hamer. Hamer recently introduced the Scarab II guitar, complete with two humbucking pickups. Hardware includes the Hamer "Lubritrak"™ resin nut, "Hamerlock"™ tuners and Kahler tremolo. Fingerboards are rosewood with a variety of inlays.

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THIRD PRIZE

50 additional winners will receive a one-year subscription to *Hit Parader* magazine!



THE RULES

1. No employees or associates of Charlton Publications/Capital Distributing or their families are eligible.
2. You may enter as often as you like.
3. The decision of the judges is final.
4. One entry per envelope.
5. All prizes will be awarded as described, with no cash substitutions allowed.
6. All entries for Giveaway #4 must be postmarked by midnight, February 20, 1985.

Mail entries to: **Great Guitar Giveaway #4**
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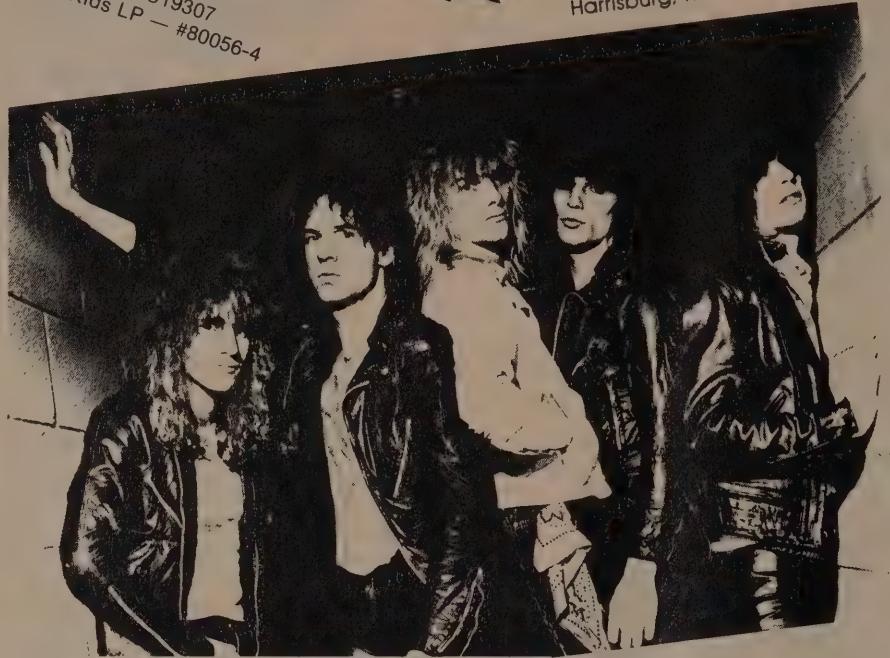
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STRANGER IN TOWN

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

I remember it was late one night
In the middle of a dream
Woke up in a pool of sweat
Thought I heard a scream
Ran over to the windowsill
Stuck my head out for a peek
Dressed in black was a man I didn't
recognize
Running down my back street
My heart skipped a beat.

You better watch out
There's a stranger in town
You better watch out
There's a stranger in town
You better watch out when he
comes around
Don't make a sound.

Got the morning paper and the
headlines read

Danger to the Queen
Buckingham Palace better tighten
things up

The son of a bitch is mean
Vendors on the corner
Just doin' their job
Acting like nothing's new
Scotland Yard's still looking for him
But he doesn't leave a single clue
What can they do.

You better watch out
There's a stranger in town
You better watch out
There's a stranger in town
You better watch out when he
comes around
Don't make a sound.

Who's this man who fell out of the
sky

What's he done and where's he live
How can a man who's a criminal
Be a hero to the kids
The old couple swear that the
ripper's back
They say it's him alright
The young girl says it's Jesus
And he won't be back again tonight
I wonder who's right.

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The Great Guitar Giveaway #1 Winners.

Hit Parader is proud to report that the response to the Great Guitar Giveaway has been a success so far. Here is a complete list of winners from the Great Guitar Giveaway #1.

The Grand Prize Winner of the Hollywood Guitar by Dean is: Russell Nye (left) and his band Rocks from Pennsylvania.



Ten second prize winners of the heavy metal album collection are:

Jeff Finnerin, MD
Tony Vega, Jr., TX
Tom A. Griffith, PA
Melinda Doering, CANADA
Cristy Reed, IN
Kenneth Cater, TX
David B. Klement, FL
Bonnie Freeth
Javier Domingues, CA
Mike Farinella, CA

The fifty additional winners of a 1-year subscription to Hit Parader are:

Jason Grubb, OH
Kathy Tuzinski, MN
Jeff Storer, NM
Nicola Gagliardi, NJ
Scott A. Cason, VA
Jimi Hunter, FL
Todd Rauktis, PA
Paul Evan, CT
Bob Weirauch, MI
Don Williams, CANADA
Tom Oliver, NY
Tom Hand, AZ
Steve Lusk, WV

Eric Barnett, AL
Wayne Booth, PA
Joe Gerulski, NJ
Luci Lonergan, CANADA
Mary Elizabeth Marquis, PA
Juli Whitby, CA
Suzette Dauphinais, CA
Jon Pierpan, VA
Ian McLaughlin, CANADA
Bobby Hart, NJ
Hollis M. Holt, GA
Tim Purcell, KY
Kolin Murphy, CANADA
Steven Boos, UT
Greg McKnight, AZ
Paul Wilson, IN
Roger Dale Jones, NC
Jeff Cox, VA
Gregory Malenchak, NJ
Peter Edward Schaaphok, CA
David Sturgeon, FL
Dan Decker, WI
Russel Hurt, MI
Richard T. Bailey, TN
Marcie Gray, MA
Brad Willard, KS
Stephanie Gary, AZ
Terry Peters, IL
Tom Carter, GA
L. Jace Barbin, TX
Shelby Sneed, GA
Edward Napert, MA
Landon McDonald, CA
Tony Serdarusich, CA
Margaret E. Fiske, NE
Kim Garrison, ID
Janice Remy, OH

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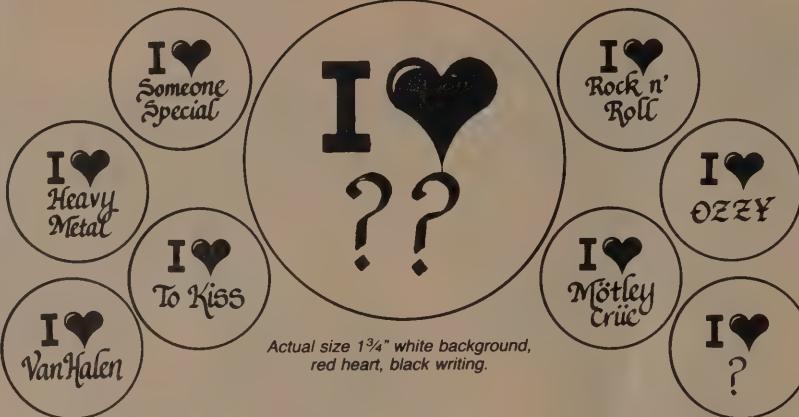
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(As recorded by Ratt)

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PEARCY

Too many problems the world can't solve
 Too many people no one wants to be involved
 (Lack of communication back off).

Keep rearranging it's all the same
 Always saying someone else is to blame
 (Lack of communication back off).

Look all around you you're standing tall
 Hold tight no one's gonna answer your call
 (Lack of communication back off).

Put up our boundaries we build our walls
 It's all right no one's gonna chase us at all
 (Lack of communication back off).

Time's passing us by
 We have our reason
 No one wants to cry
 We have our reason
 Questions asking why
 We have our reasons
 Problems still arise
 We have our reason
 Back off.

You're so together you fall apart
 You never miss when you're shooting
 Straight for the heart
 (Lack of communication back off).

You see it your way I'll see it mine
 Conversation is a useless change of time
 (Lack of communication back off).

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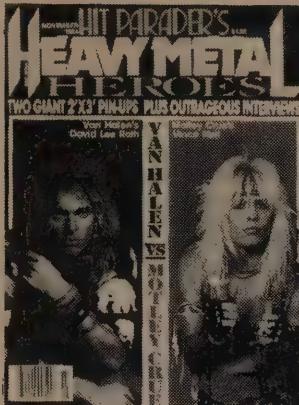
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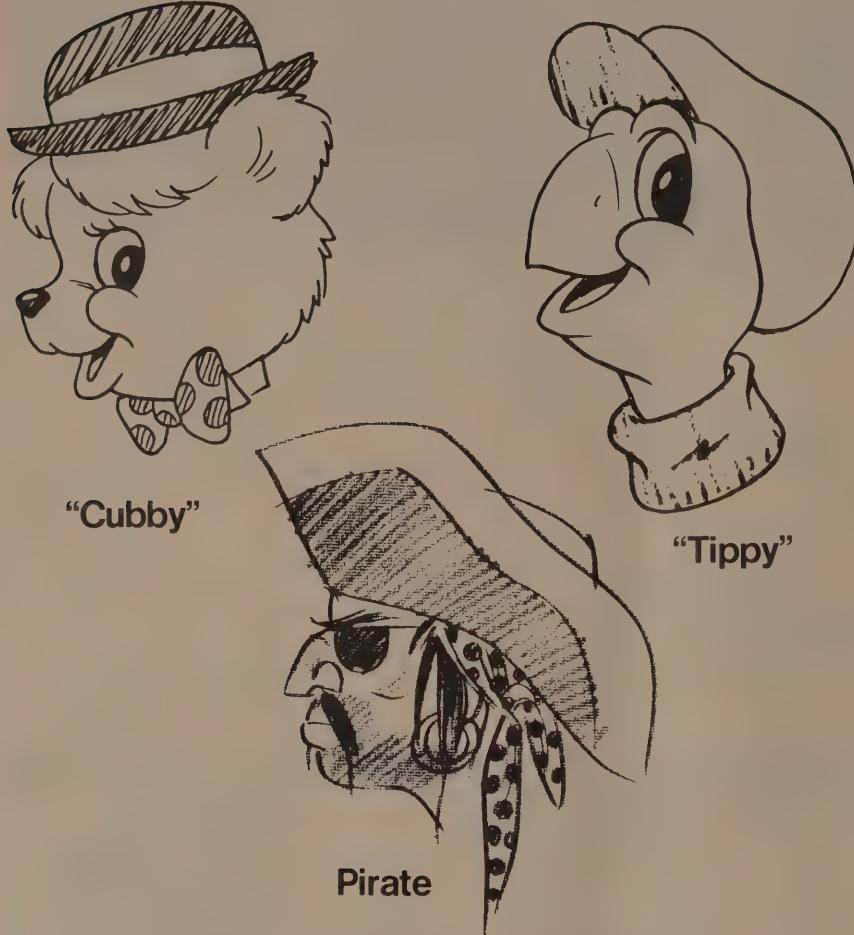
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TEARS

(As recorded by John Waite)

VINCENT CUSANO
ADAM MITCHELL

You left me here alone
I guess I'll never see the light
You turned another stone
And he makes your wrong seem
right
On some different wave length
Somehow he brings you more
Sweetheart tonight I know for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

A master of the beat
You've got my number in your hand
A killer on the streets
You've got your actions planned
But somewhere in your heart
There must be a place for me
'Cause sweetheart tonight I know
for sure.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
And I'll cry over you
Can't we make a new start
Of all the girls I've had at my knees
You're the only one
Who could bring me to these tears.

I'm looking at you
You're looking at me
You won't let me go
But you won't set me free.

I'll see those tears
And the damage they do
You're breakin' my heart with those
tears
I'll cry over you
Cry for you tonight
Cry you a river.

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VALOTTE

(As recorded by Julian Lennon)

JULIAN LENNON
JUSTIN CLAYTON
CARLTON MORALES

Sitting on the doorstep of the house
I can't afford
I can feel you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost
my heart
How can I explain
The meaning of our love
It fits so tight
Closer than a glove.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're really ever gonna
get that far
Do you know there's something
wrong
Cos I've felt it all along.

I can see your face in the mirrors of
my mind
Will you still be there
We're really not so clever
As we seem to think we are
We've always got our troubles
So we solve them in the bar
As the days go by
We seem to drift apart

I CAN'T DRIVE 55

(As recorded by Sammy Hagar)

SAMMY HAGAR

One foot on the brake
And one on the gas hey
Well there's too much traffic I can't
pass no
So I'm trying my best to legal move
But black and white come and touch
my groove again.

Go on and write me up a one twenty-
five
Post my face
Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh no.

So I signed my name with number
twenty-four hey
Yeah the judge said boy just one
more huh
I'm gonna throw your ... in the city
joint
Looked me in the eye
Said you get my point
I said yeah oh yeah.

If I could only find a way to keep
hold of your heart.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're ever gonna get
that far
Do you know there's something
wrong
Cos I've felt it all along.

Sitting in the valley as I watch the
sun go down
I can see you there
Thinking of a reason
Well it's really not very hard
To love you even tho you nearly lost
my heart
How will we know when the charge
is gonna come
I've got a good feeling
And it's coming from the sun.

Sitting on a pebble by the river
playing guitar
Wond'ring if we're really ever gonna
get that far
Do you know there's something
wrong
We'll stick together cos we're
strong.

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Write me up a one twenty-five
Post my face
Wanted dead or alive
Take my license and all that jive
I can't drive fifty-five oh yeah
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five
I can't drive fifty-five.
When I drive that slow
You know it's hard to steer
And I can't get my car out of second
gear
What used to take two hours
Now takes all day
Huh it took me 16 hours to get to
L.A.
Go on and write me up a one twenty-
five
Post my face
Wanted dead or alive
Take my license and all that jive
No, no, no I can't drive fifty-five
I can't drive fifty-five.

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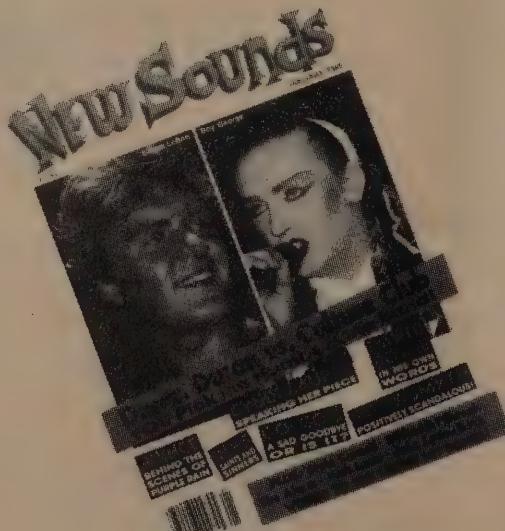
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CAN'T SHAKE YOU

(As recorded by Santers)

RICK SANTERS

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad baby can't you see
I can't shake you
No I can't shake you
You can do anything you want
But just come on home to me.

I can't seem to get through to you
You love to waste my time
I tried my best to forget you
But you're always on my mind
Many times I weep
Many times I will confess
I don't wanna end up like all the rest.

I don't wanna surrender
Never give up without a fight
I wanna be a contender
In your search for Mr. Right
I can't sleep at night
I got you on my mind baby
I can't take the pressure I'm feelin'
inside.

I can't shake you
I can't shake you
I can't hold it back
It's like a heart attack
I got it bad baby can't you see
I can't shake you
No no no can't shake you
Do anything you want babe
Just come on home to me.

Oh
(You're still a part of me)
I just can't seem to forget you
(Deep in the heart of me)
No matter what I do.

I can't shake you
I can't shake you
You're just a memory
You're haunting me
I got it bad
Can't you see
I can't shake you
No no no can't shake you
I can't get you out of my mind.

Never gonna surrender
Woman listen to me
All that I want is that you give me a
chance
I'm in love baby can't you see.

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MARCH OF THE SAINT

(As recorded by Armored Saint)

JOHN BUSH

DAVID E. PRICHARD
GONZALO SANDOVAL
PHIL SANDOVAL,
JOSEPH S. VERA

You're the youth bangers fight
forever more
Raise your golden hammer bring it
down like Thor
Ooh the force is going to bring us
victory
No foe or rival will stop the energy.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the
martyrs on your mind.

It's the march of the saint
March of the saint
March of the saint
March of the saint.

Clench your fist a battle's on the way
Shout the truth metal's here to claim
the day
Hear the crowd's mighty roar
It verifies assurance that we won
another war.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the
martyrs on your mind.

It's the march of the saint
March of the saint.

It's a vital mistake
To try to brawl with the brave
The storm just breaks out in rage
Oh then it's time to release the
martyrs on your mind.

March of the saint
March of the saint
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DEEP PURPLE re-union

So it is true after all — Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord & Ian Paice, the famous DEEP PURPLE (Mark II), are together again! New album is out, a world tour's coming ... Watch out for some hot action! In the meantime, we offer the entire Deep Purple back-catalog imports from Europe

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DEEP PURPLE Perfect Strangers (reunion album)

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PS — Read more about Deep Purple in the recent Kerrang! mega-feature

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(all imported from England)

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(all high quality British imports)

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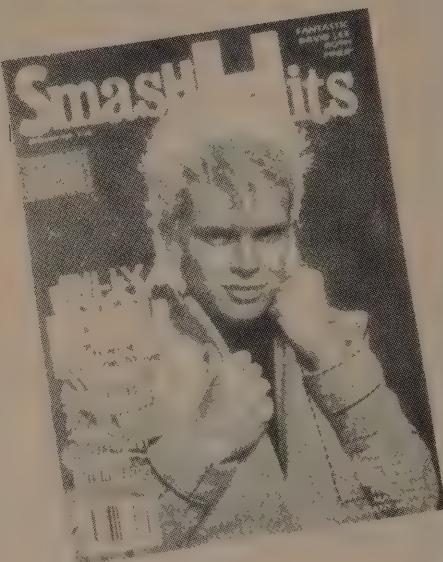
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SIGN OF THE TIMES

(As recorded by Quiet Riot)

CARLOS CAVAZO
KEVIN DuBROW

We've got street-sense radar
We're supposed bad news
You better lock up your daughters
You never know what we'll do.

Good news bad news
It's all the same
Alleys or main streets
They give us the blame.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime
We're a sign of the times
Havin' fun all the time yes.

We're great impersonators
We broke all the rules
We laugh with our masks on
The joke is on you.

You gagged and bound me
It does you no good
It's the same old story
It's a human zoo.

Hey, hey, hey, hey
We're a sign of the times
Havin' fun ain't no crime
We're a sign of the times
Havin' fun.

I see a sign up ahead
Got its light flashing red
I can see on the sign
These are the words that I read
Long live rock 'n' roll
Long live rock 'n' roll
Long live rock 'n' roll
It's gonna save your soul.

Good news bad news
It's all the same
Alleys or main streets
Please, please give us the blame.
(Repeat chorus)

We're just a sign of the times
We're just a sign of the times
We're just a sign of the times
We're just a sign of the times.

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CONCEALED WEAPONS

(As recorded by the J. Geils Band)

SETH JUSTMAN
PAUL JUSTMAN

Buried treasure all that hidden loot
She didn't seem so dangerous
Harmless yeah to boot you
Break the ice she'll turn on you
She's way beyond the law
She yells freeze when you want her
to thaw
She's a dead aim sure shot sweet
Ammo in her shoe
What fits right at her chest
She's got aiming right at you
She'll make a sharp inspection
Of more than head to toe
Then she'll slap her handcuffs on
An' say honey you can't go.

Stick 'em up
Stick 'em up woa
Concealed weapons

The most dangerous you ever saw
Stick 'em up
Concealed weapons
Concealed weapons

They ought-a be against the law.

You might have her covered

But there ain't no way to stop her
She's got her secret weapons
And there's no way she will drop 'em
She can change hands turn around
and take a fancy shot
If you can put the bullet into her
cartridge slot
Spread 'em out palms down
Up against the wall
You been had but you ain't sad
No army you can call
And when she pats you down
You best not take a risk
Speak not move not
When she starts to frisk.
Stick 'em up
Stick 'em up woa
Concealed weapons
She's gonna beat you to the draw
Stick 'em up
Concealed weapons
Concealed weapons
They ought-a be against the law.
Bup ba da da da da
Bup ba da da da
Bup ba da da da da
Bup ba da da da.

She didn't know that she was packin'
She didn't know my heart was
crackin'
She was shootin' with live
ammunition
She was attacking from ev'ry

position

She had me pinned down flat on the

floor

She blew me away and I was hurtin'
for sure.

Concealed weapons

Concealed weapons

They ought-a be against the law

Stick 'em up

Stick 'em up

Concealed weapons

Stick 'em up

Stick 'em up

Concealed weapons

Stick 'em up

Stick 'em up

Concealed weapons

It's as dangerous as you ever saw

Stick 'em up

Stick 'em up

Concealed weapons

They ought-a be against the law

Stick 'em up

Stick 'em up

Concealed weapons

Stick 'em up

Stick 'em up

Concealed weapons

They ought-a be against the law

Stick 'em up

Stick 'em up

Let me tell you 'bout those

concealed weapons

They ought-a be against the law.

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2 MINUTES TO MIDNIGHT

(As recorded by Iron Maiden)

SMITH
DICKINSON

Kill for gain or shoot to maim
But we don't need a reason
The Golden Goose is on the loose
And never out of season
Some blackened pride still burns
inside
This shell of bloody treason
Here's my gun for a barrel of fun
For the love of living death.

The killer's breed or the demon's

seed
The glamour, the fortune, the pain
Go to war again, blood is freedom's
stain
But don't you pray for my soul
anymore.
2 minutes to midnight
The hands that threaten doom
2 minutes to midnight
To kill the unborn in the womb.
The blind men shout let the
creatures out
We'll show the unbelievers
The Napalm screams of human
flames
Of a prime time Belsen Feast yeah
As the reasons for the carnage cut
their meat and lick the gravy

We oil the jaws of the war machine
and feed it with our babies.
(Repeat chorus)

The body bags and little rags of
children torn in two
And the jellied brains of those who
remain to put the finger right on you
As the Madmen play on words and
make us all dance to their song
To the tune of starving millions to
make a better kind of gun.

(Repeat chorus)

Midnight ... all night.

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WANTED MAN

(As recorded by Ratt)

PEARCY
CROSBY

Low dealer with snake eyes
You cross me you realize
Your, your hot leather
Your cold steel
You make a move
I'll make you feel like a human
target
In my eyes

I've got you in my sights
And by the rope you will hang
It's your neck from this Ratt gang.

'Cause I'm a wanted man
'Cause I'm a wanted man.

Well gun fighter you think twice
Are you fast you heed my advice
I drink whiskey you say goodnight
I'll put an end to this here fight
You're a human target in my eyes
I've got you well in my sights
And by the rope you will hang
It's your neck from this Ratt gang.

It's really what you want to be
A wanted man
A wanted man.
'Cause I'm a wanted man
'Cause I'm a wanted man
Yes I am
'Cause I'm a wanted man.

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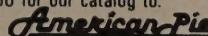
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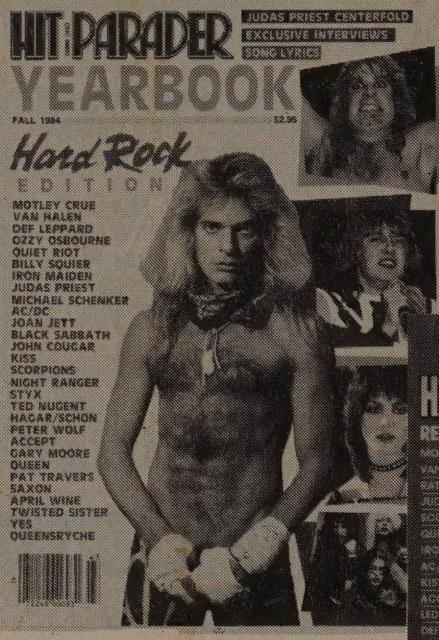
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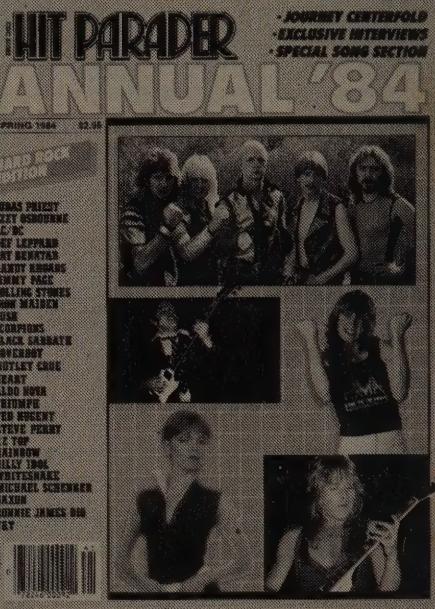
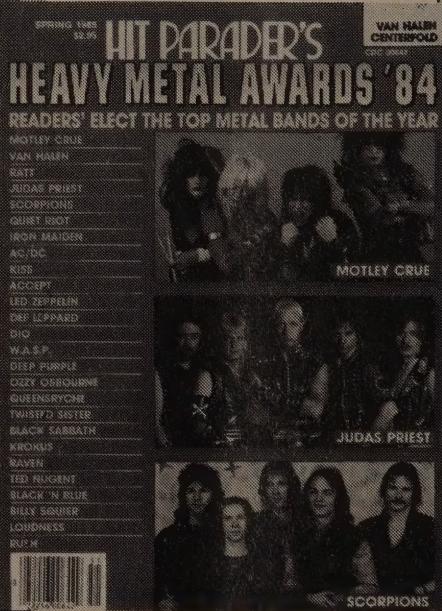
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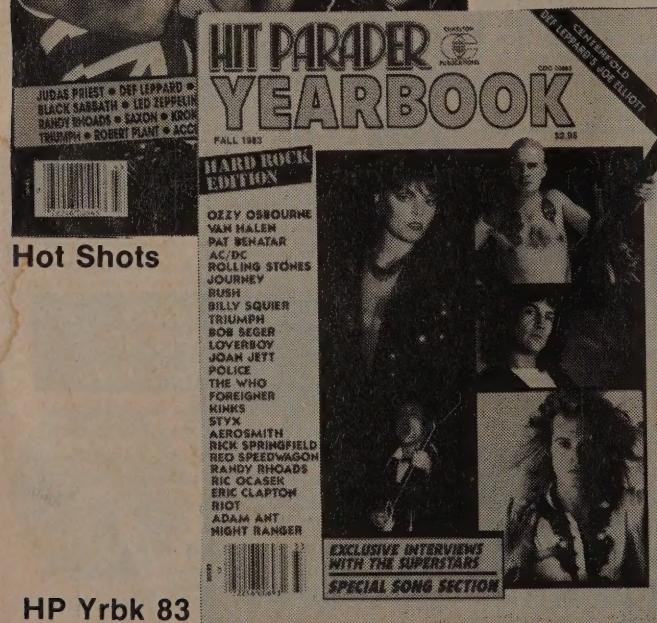
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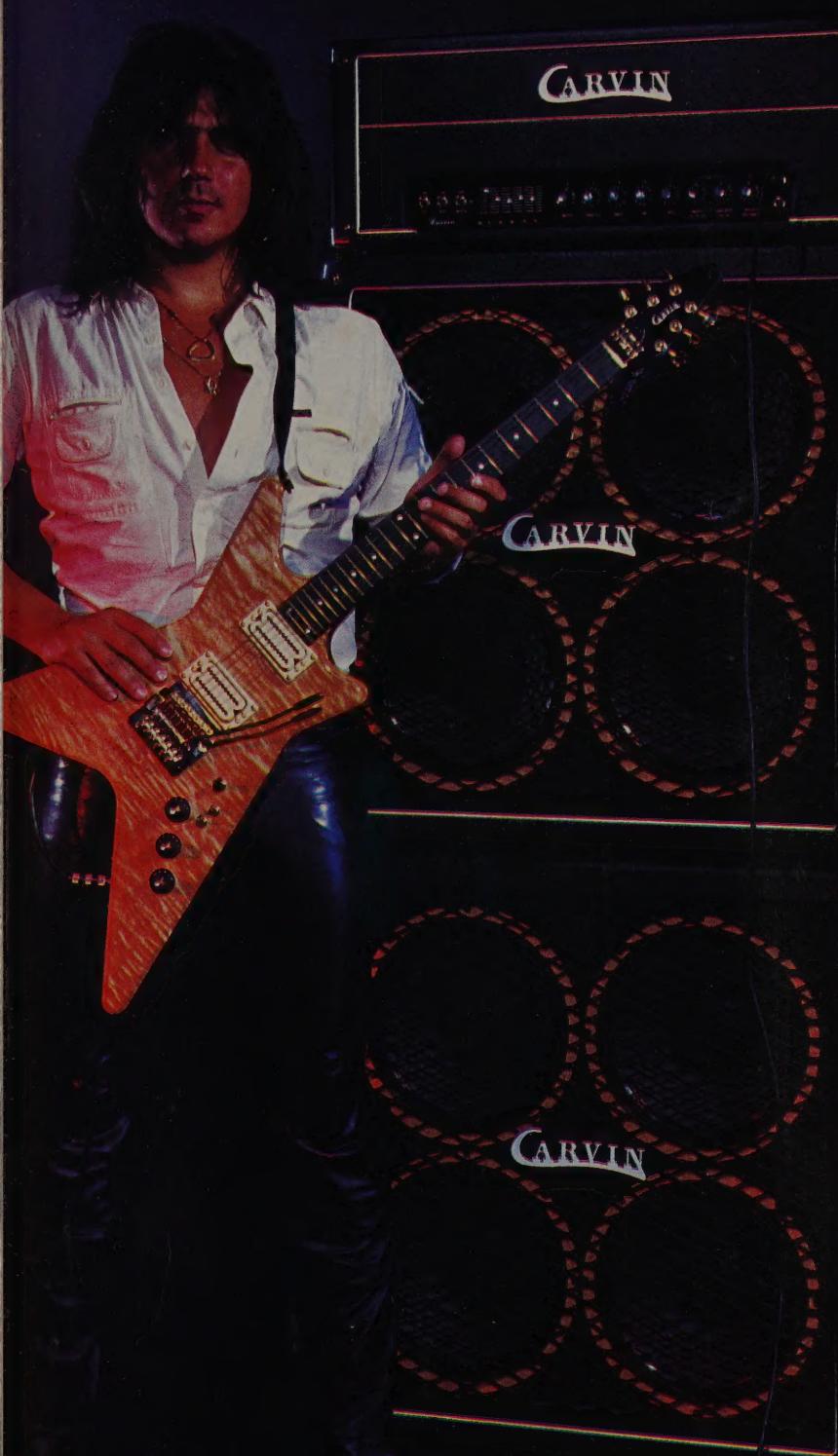
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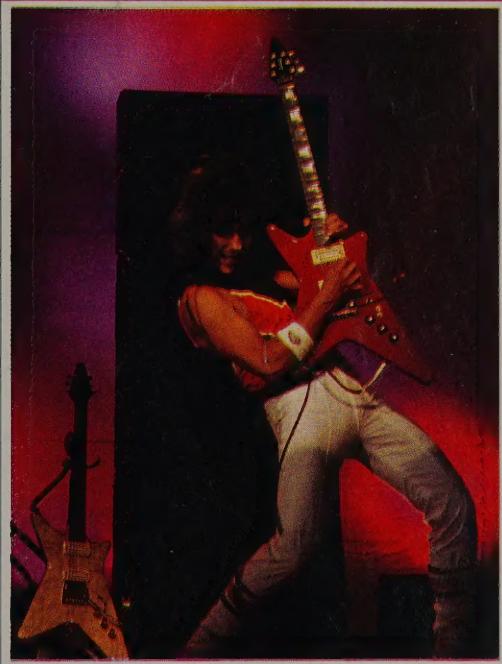
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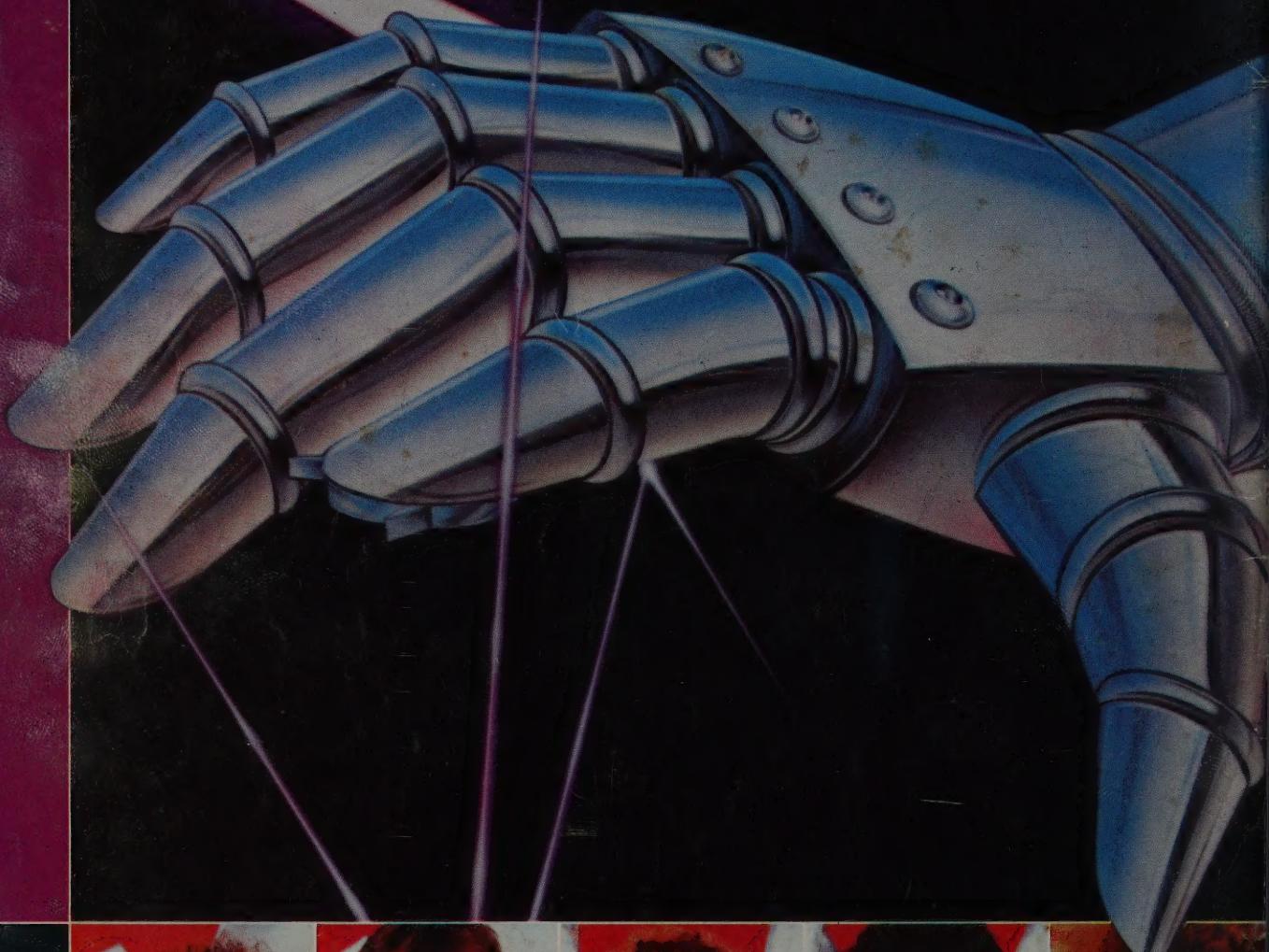
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